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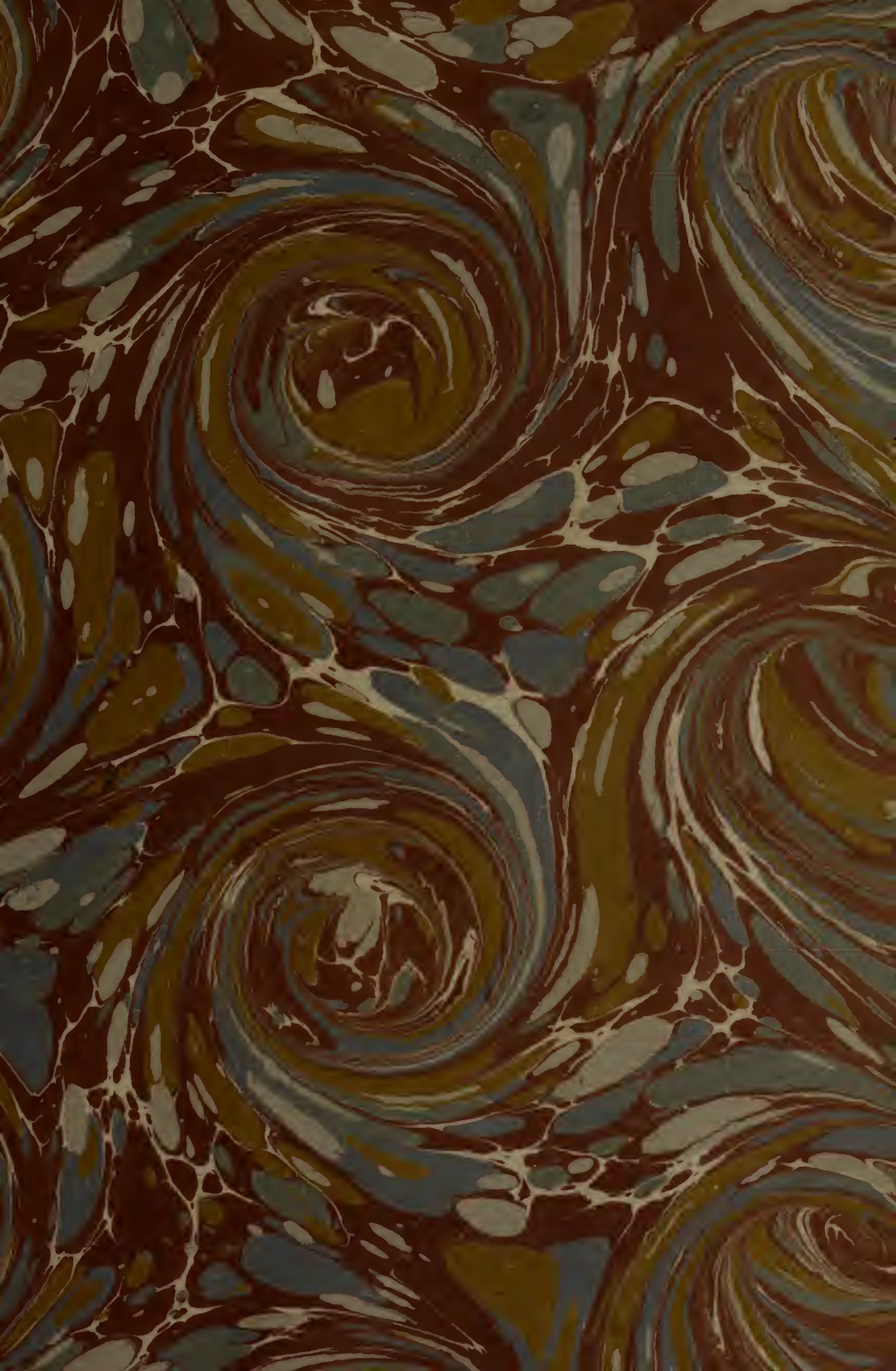

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CATALOGUE OF AN EXHIBITION ILLUSTRATIVE OF A CENTENARY OF ARTISTIC LITHOGRAPHY

1796–1896

With 244 examples by 160 different artists, Illustrated with 20 photo-engravings, from the originals by Bonington, Cassatt, Chauvel, Daumier, Decamps, Engelmann, Fantin-Latour, Gavarni, Hanfstaengl, Homer, Jacque, Jacob, Millet, Newsam, Otis, Prout, Raffet, Vernet, and Wagenbauer

AT THE GROLIER CLUB
Twenty-nine East Thirty-second Street, New York
March M.D.CCC.XCVI

The Publication Committee of the Grolier Club certifies that this copy of a "Catalogue of an Exhibition Illustrative of a Centenary of Artistic Lithography" is one of an edition of four hundred copies on hand-made paper and three copies on vellum, printed in the month of March, 1896.

N. H. Jacob D.r de S.A.R. le P.ce d'Eichstuedt. Imp. Lith. de G. Engelmann.

Aloys Senefelder

BAVAROIS

Inventeur de l'Art Lithographique

Hommage d'Admiration et d'Estime
d'un Dessinateur Français.

No. 2. In original 4 × 5 inches.

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INTRODUCTION.

LITHOGRAPHY, the art of printing from stone, has reached its centenary age. This occurrence is well worthy of commemoration by holding a review of its achievements. The exhibition of prints to which this catalogue is to serve as a guide has been undertaken with that end in view; and, in spite of our isolation from the chief theater of the early achievements in artistic lithography, enough will be found in the collection to make possible the tracing of the development of this important art from its infancy in Germany to our own latest home products.

The story of the invention of lithography, and of its inventor, Aloys Senefelder, has been told so often that a repetition seems trite; but the occasion appears to call for a condensed recital of the principal events in the history of the man whose memory we honor by our exhibition. This recital will reveal at the same time the steps taken to reach at last results so unexpected by him and so wonderful: unexpected, because when Senefelder began to experiment, in the search after an inexpensive mode of printing his own literary productions, he had no idea that he would

finally invent a third printing process, entirely different from the two which were then the only ones known (intaglio and relief); wonderful, because in his time it would have been considered an impossibility to take an impression from a surface on which the design was neither in relief nor in intaglio. Such an undertaking would have been thought simply absurd, the scheme of an idle dreamer.

Aloys, the eldest son of Peter Senefelder, was born in Prague, the capital of Bohemia, November 6, 1771. His leaning was toward the dramatic arts, but his father prevailed upon him to study law. While a student of law, eighteen years of age, he wrote poetry and a play, "Der Maedchenkenner," which latter was most favorably received. A year later he lost his father, and, being the eldest of nine children, he had to relinquish his law studies and devote himself to the support of the family. His thoughts at first naturally turned to the dramatic arts, in which he had already achieved some success; and he put his whole energy into this field of work, acting in the double capacity of author and performer. Two years of this life was, however, enough to cool the ardor of his enthusiasm for the stage, and the writing of plays alone continued to occupy his attention.

Aloys's business talents were of the lowest order; he was poor and in debt throughout his life. The printing of his plays for publication was too expensive for his means, and he tried to become his own printer; but here again he found that the purchase of types required capital not within his reach, and he was obliged to exert his ingenuity to devise or discover some substitute for types.

He began his experiments by etching on copperplate; and was led, for economy's sake, to practise the necessary reverse-writing on polished floor-tiles, which in Munich (where he then lived) consist of a close-grained limestone quarried in the neighboring town of Solenhofen. He observed that the acid used for etching copper would likewise bite stone, and that to correct any error a retouching-ink was wanted. To this end he devised a compound of wax, soap, and lampblack, which he formed into sticks to be dissolved for use with pen or brush, as is done with india-ink. These sticks of retouching-ink formed the first and most important step toward the final invention of lithography. The special ingredients entering into their composition alone made the invention possible. The following incident, as told by himself, which bridged the chasm separating the old from the new art of printing, will make this plain.

It was in the year 1796 that his mother called on Aloys, busy with his experiments, to write a memorandum for linen to be delivered to the waiting washerwoman. Not a sheet of paper could be found; every scrap had been used for proofs; and, besides, the writing-ink was dried up. In this emergency he seized a stick of his retouching-ink, and wrote the desired memorandum on one of the polished Solenhofen stone slabs which happened to be handy, intending to copy it on paper later. Preparing to clean his writing from the stone, the thought occurred to him to submit it to the action of diluted aquafortis and observe results. He found, as he had hoped and expected, that the acid acted rapidly on the stone all around his writing, and soon left this

latter in sufficient relief to enable him to print therefrom as easily as from type.

This was the first printing from stone of which Senefelder then had any knowledge; and, although true lithography as we know it to-day (that is, printing from a flat surface) was not evolved by him until two years later, he dates his invention from the time of this happy incident, as being the starting-point for all his subsequent discoveries.

In the course of the application of his invention to practical purposes, Senefelder continually sought for means of lessening his labor; and he found that by writing with his retouching-ink on gummed paper and then transferring this writing from the paper to his stone, in the manner at present so well known, he could save the (to him) more difficult process of reverse-writing on the stone itself. In the course of this process he observed that, accidentally immersing such a gummed sheet of paper covered with writing in water on the surface of which there happened to be a few drops of oil, the oil was not absorbed by the paper, but accumulated on the writing, which, as we know, was done with a greasy substance. This observation, that oil was repelled by the moist surface of the gummed paper but absorbed by the ink, was sufficient to lead him to grasp the principle and apply it to his stone slabs. Instead of etching his writing into relief, he simply treated it with acidulated gum solution, not of sufficient strength to act perceptibly on the stone. The result, in inking-up, met his highest expectation. As long as the stone was kept moist the blank parts repelled the fatty printing-ink, and the greasy writing or drawing could alone

be charged. This discovery proved the foundation for all the various processes of lithography, or chemical printing, as Senefelder called it at the time.

The ingenuity and tireless energy displayed by Senefelder in his efforts to broaden the field of the application of his discovery to commercial and artistic purposes, to invent presses, tools, machinery, and to keep his head above water in the mean time, deserve our highest admiration. He was an inventor of the true type, never cowed by difficulties to overcome, always hopeful, always sanguine of success, and withal generous and open-handed to a fault.

Senefelder died February 24, 1834, after he had elaborated all the processes now in vogue except photolithography. He lived long enough to witness the introduction of his art into all the civilized countries of the globe; long enough to witness its highest artistic achievements in black and white, which will be standards of perfection for all time to come.

It is to be remarked here that the invention could not have been made in any other country in the world, as Solenhofen, in Bavaria, alone furnishes that particular quality of limestone useful for lithography. It is only quite lately that quarries of a similar, though inferior, quality of this mineral have been opened in America.

Lithography is the most versatile of all known methods of reproduction. It will admit of flat, even tints, and of tints gradated from the darkest shade to highest light, while it can equally as well imitate a crayon-drawing, a line-engraving, or a stipple-engraving. Add to this the latest discoveries in the application of photography to

the preparation of printing-plates, and the facilities which the process offers to color-printing, as well as to artistic expression in black, and we must admit that the genius of Senefelder has bequeathed to art and commerce an heirloom of incomparable value.

Germany, of course, profited first and most from Senefelder; next to it, France, England, and other European countries; but not least, our own United States, though latest in the field. France (where the process was first successfully introduced, in Paris, by the Comte de Lasteyrie in 1815, followed by Engelmann in the following year) has furnished the greatest number of artist lithographers, although Germany has proved not deficient in that direction — we need merely to mention the names of Strixner, Piloty, Adolf Menzel, Feckert, Kriehuber, and scores of others; but for brilliant work the French, considering their achievement as a whole, excel the Germans. The introduction of lithography into the United States dates from the year 1819, or even earlier — Boston, Philadelphia, and New York each claiming the honor of the first press. The earliest lithograph published in the United States is presumably the plate drawn and printed by Bass Otis for the "Analectic Magazine" for July, 1819. In the description accompanying this example of early art we are told that it was drawn upon a stone brought from Munich. "But," continues the writer, "the art has been successfully tried on specimens of stone from Frankfort, in Kentucky." Few painters of our country have devoted their genius to drawing on stone, but among them may be mentioned Rembrandt Peale, J. Foxcroft Cole, Winslow Homer, Thomas

Von Herrn Zwittal und Wirtz nun
weitern Theil von Dreyhundert Franken
a Conto empfangen zu haben bescheine ich
hiemit. Basel den 1ten April 1820.

gut für 300 fr.

Alois Ramsperger.

No. 4.

Moran, etc., while Newsam, Sarony, Charles Parsons, and Baker may be named as prominent professional lithographers. Almost all the work done here is for industrial and purely commercial purposes, but the commercial product in this country has reached an artistic development which makes it certainly equal to the best that is produced in Europe; especially is this the case in dry etching with the diamond and in chromolithography.

The honor of the invention of chromolithography belongs, no doubt, to Senefelder himself, as in his work on lithography, published in 1818, he employs already prints in which he uses color, and speaks in this connection of the possibility of making facsimiles of oil-paintings. He thus published the idea and furnished the means by which to carry it out, requiring simply the cunning hand of the patient intelligent experimenter to gain, step by step, the present perfection.

So much for lithography as an item of general interest. For the details of the various processes employed by the craft, as etching, pen-drawing, crayon-drawing, wash- and stump-drawing, etc., we must refer those interested to the manuals on the practice of the art, of which a great number have been published.

The great revival in the art for true artistic expression now sweeping over Europe will, we hope, soon find an echo on the shores of the New World. That lithography is preëminently the handmaid of the artist, who desires to see his work reproduced in the spirit as conceived by him, is proven by the work of the masters that has come to us from the past generation; and who can doubt, in examining the prints on exhibition,

that for tone and color qualities, true to the artist's conceptions, it is unexcelled by any other of the reproductive processes? Lithography amply deserves the high place as the most facile medium for artistic expression and reproduction which it has been accorded by the foremost artists of a past generation, and which it is fast coming to be awarded again, after all other available mediums have had their turn. Let the artists heed the appeal.

LOUIS PRANG.

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Scott, Alex. de Courcy. On photo-zincography and other photographic processes employed at the Ordnance Survey Office, Southampton, under the direction of Sir Henry James. London, 1862. 4°.—2d ed. 1863.

Senefelder, Aloys. Behandlungsart des Ueberdruckes auf den kleinen lithographischen Handpressen . . . München, 1824. 8°.

—— L'aquatinta lithographique, ou manière de reproduire les dessins faits au pinceau. Paris, *Treuttel & Wurtz*, 1824. 4°.

—— Musterbuch über alle lithographischen Kunstmanieren. München, 1809. 4 parts. F°.

—— Portefeuille lithographique, ou recueil de sujets de divers genres, dessinés et imprimés sur planches lithographiques nouvellement inventées pour la multiplication de tous dessins, etc. Paris, *Senefelder*, 1823. Pamphlet of 12 plates. F°.

—— Recueil papyrographique: premiers essais d'impression chimique sur cartons lithographiques nouvellement inventés par M. Aloys Senefelder. 4°.

Senefelder, Aloys. Vollständiges Lehrbuch der Steindruckerey . . . München, 1818. Sm. 4°.—Cheaper ed., 1821 and 1827.

Plates to this with the title: Sammlung von mehreren Musterblättern in verschiedenen Kunstmanieren, als Beylage zu Alois Senefelders Lehrbuch des Steindrucks. München, 1818. 4°.

—— [Same. English translation:] Complete course of lithography. London, 1819. 4°.

—— [Same. French translation:] L'art de la lithographie . . . Paris [etc.], *Treuttel & Wurtz*, 1819. 4°. Plates, F°.

Senefelder, Karl. Lehrbuch der Lithographie . . . Regensburg, 1833 [1832]. 8°.—2. Aufl. 1834.

Stanbury, G. Guide to lithography. New ed. London, 1854. 8°.

Straker, C. Instructions in the art of lithography. London, 1867. 8°.

See also **Ruse,** G.

Thenot, Jean Pierre. Cours complet de lithographie . . . Paris, 1836. 4°.

Tudot, Edmond. Description de tous les moyens de dessiner sur pierre . . . Paris, 1833.

—— [Same. 2d ed.:] Traité de lithographie. Paris, 1833. 18°.

—— [Same. German translation:] Die Lithographie; oder, Beschreibung aller Mittel auf Stein zu zeichnen. Nach der 2. . . . Ausg. aus dem Französischen übersetzt von C. F. D. Stuttgart, 1834. 8°.

Unterricht für Künstler und Kunstliebhaber die auf Stein zeichnen wollen. Berlin, 1823. 4°.

Printed in litho.

Vidal, Léon. Traité pratique de photolithographie . . . (Annales de la photographie. Bibliothèque photographique.) Paris, 1893. 12°.

Waldhecker, C. F. Die Kunst einen gleichförmigen Druck beim Steindruck zu erreichen, nach einer neuern wohlfeilen Methode durch Angabe einer neuen Presse. Osnabrück, 1832. 8°.

Watt, P. B. A few hints on colour and printing in colours. London, 1872. 12°.

Weishaupt, Heinrich. Das Gesammtgebiet des Steindrucks . . . 4. Aufl. von "Pescheck. Das Ganze des Steindrucks" in gänzlicher Umarbeitung. (Neuer Schauplatz der Künste und Handwerke . . .; 43. Bd.) Weimar, 1865.—5. Auflage, 1875.

For earlier editions, *see* **Pescheck,** H. E.

—— Theoretisch-praktische Anleitung zur Chromo-Lithographie . . ., so wie zum lithographischen Kunstdruck überhaupt . . . Quedlinburg und Leipzig, 1848. 8°.

NOTES.

The works enumerated under an artist's name are lithographed by him in each case, unless specially otherwise noted. The oft-appearing "lith. by" refers to the printer.

When more than one example by an artist are exhibited, they are placed together, though of different dates, the earliest work in each case fixing the artist's chronological position in the catalogue; but this order has not always been preserved on the walls, on account of the greatly varied sizes of the prints, and the restricted size of the cases. For the many undated prints the dates have, whenever possible, been found in various books of reference; or, that failing, approximate dates have been assigned.

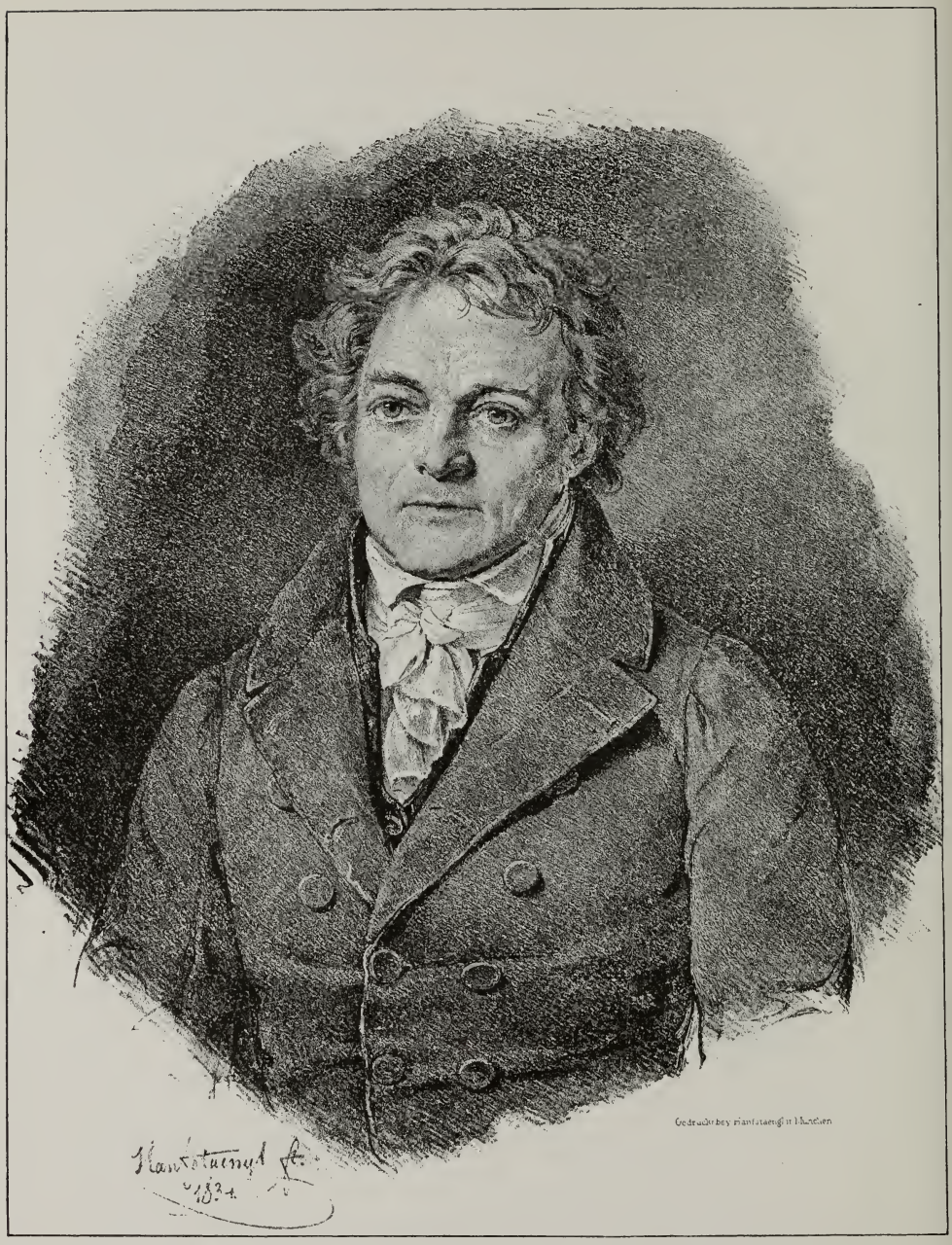
It has naturally not always been possible to secure the best example of an artist's work, but, as a rule, representative pieces are shown.

In the sketches of the artists biographical detail has not generally been aimed at. The object has been to deal simply with each man as a lithographer; and where amplification has been indulged in, the intention was to give information regarding the history of the art.

Limited space made it necessary to confine the present exhibition to artistic lithographs in black and white, and to one, two, or at most three specimens of each artist's work. At some time in the future, however, the Grolier Club will hold an exhibit of artistic color-printing and general commercial work, accompanied by the implements of the art and trade.

The usual difficulties of cataloguing have been enhanced in the present case by the utter absence of any previous work of the kind. The information given was in many cases discovered only by search through, and comparison of, numerous authorities.

In selecting the subjects for reproduction, it has been necessary to consider the size and character of the originals and not in each case the best specimens on exhibition.



ALOIS SENEFELDER

Erfinder der Lithographie

No. 3. In original 8 × 11 inches. Also described at page 46.

CATALOGUE.

SENEFELDER, Aloys.

Inventor of lithography (1771–1834). (For biography, see the Introduction to this catalogue. See, also, the Bibliography for editions of his work on lithography.)

1 A plate printed by Senefelder (1808).

"The plate of fragments of antique pottery is from 'Collection of Roman Antiquities in Bavaria,' Munich, 1808. Ferchl, p. 55, says that these plates were printed by Aloys Senefelder, the inventor of lithography, himself."

2 Portrait of Senefelder, by N. H. Jacob, printed by G. Engelmann (1819).

3 Portrait of Senefelder, by Fr. Hanfstaengl (1834).

4 Autograph receipt.

Translation: "I herewith acknowledge the receipt of a further sum of three hundred francs on account, from Messrs. Treuttel und Würtz.

"Paris, April 1st, 1820.

"Good for 300 fr.

"Aloÿs Senefelder."

FISCHER, Joseph.

Austrian painter and engraver (1769–1822). Visited Paris and England. Enjoyed the patronage of Prince Nicholas Esterhazy.

5 **A group of five at table (London, 1803).**

From nature. Very rare. "In Germany, the first lithographs (figure-subjects) were executed in 1805, and even then but few."

WAGENBAUER, Max Joseph.

Bavarian landscape-painter of note in his time (1774–1829). Paid much attention to the infant art of lithography, and worked on the stone with some freedom of touch.

6 **Landscape (Munich, probably 1804).**

"Max Wagenbauer, whom Ferchl, in his 'History of the Organization of the first Lithographic Art-establishment' (Munich, 1862), classes among 'the first seven patriotic Munich artists' who practised lithography. On p. 46, among the works executed by Wagenbauer in 1804, he mentions 'six small landscapes, oblong,' of which this would appear to be one."

Twenty plates by M. J. Wagenbauer were issued in a folio volume with the title: "Vorlagen für Landschaft-Zeichner" (München, Im Verlage der Lithogr. Kunstanstalt an der Feyertags-Schule, 1823). These studies of trees and landscapes are rare.

DALARMI (or D'Alarmi), A.

German artist.

7 **Peasant's hut at Wolfahrtshausen (Munich, 1805).**

Signed, A. D. "Exceedingly rare."

WINTER (or Wintter), Raphael.

German painter and etcher (1784–1852). Taught by Mettenleiter. Made a specialty of animal subjects. According to Bryan ("Dictionary of Painters and Engravers"), Winter "started a lithographic establishment in Rome, and afterward became director of the Royal Lithographic Institute of Bavaria." From Nagler ("Künstler-Lexicon") we learn that in 1809 he found employment as chief lithographer in the lithographic establishment of the Royal Council of State, in Munich, organized by Mettenleiter, and in 1851 was still inspector of that institute. His lithographs, with some other early work, such as the Duc de Montpensier's efforts (1805–06), form the point of departure of artistic lithography.

8 **Snarling dogs (1806).**

In 1817, an oblong folio was published with the title: "Anleitung zur Thier-Zeichnung von Raphael Winter" (München, Lithograph. Kunstanstalt bey der Feyertags-Schule). It contains 14 plates, and is rare.

PILOTY, Ferdinand.

German lithographer (1785 or '86–1844). During 1808–37, in collaboration with artists like Strixner, Flachenekker, and J. Woelffle, he issued several collections of reproductions of masterpieces in the Royal Galleries at Munich and Schleissheim, etc. The work of these men was clean, careful, and creditable, sometimes very artistic in feeling,—although a certain delicacy of sympathy seems lacking,—and honest, if somewhat monotonous.

9 **Portrait of Franz Snyders (about 1810?).**

After A. van Dyck. This piece appeared in "Königlich-baierischer Gemälde Saal zu München und Schleissheim, lith. von Strixner, Piloty, Hohe, Selb, und Flachenekker" (Munich, 1817–36), 2 vols., folio.

MASSAI, Pietro.

10 Romagna, environs of Firenzuola (about 1810?).

"Pietro Massai, dis^{o} Litografia Salucci."
Shows the characteristic of all early lithographs, a silvery gray tone.

R. . .

11 Horsemen (1814 or '15?).

"Sauerveid inv. R. . . del.
"Lithographed by C. de Lasteyrie."
The anonymous artist might well have signed his name to this interesting plate, which in force of execution and characterization might bear comparison with H. Vernet's "Lancer."

WINTTER (or Winter), Heinrich E.

Bavarian painter and lithographer (1788–1825), brother of Raphael. Pupil of Mettenleiter; in 1809 obtained a position in the lithographic establishment of the Royal Council of State in Munich.

12 Maria Antonia Walburga (1815).

ODEVAERE, Joseph Dionisius.

Belgian historical painter (1775–1830). Court painter. In 1828, Nagler tells us, "he combined with Paelink, von Bree, Ducq, Goubaud, and Renard for the publication of the 'Fastes belgiques: galerie lithogr. des principaux actes d'héroisme civil et militaire.'" Jobard of Brussels directed the printing. Odevaere himself lithographed some plates.

13 Portrait of himself (Paris, 1816).

The artist faces the spectator, a cloak thrown loosely over his shoulders, holding a small lithographic stone, on the top edge of which is written: "I. Odevaere se ipsum littographice del. parisiis 1816."

No. 6. In original 7 × 5 inches.

SCHINKEL, Carl Friedrich.

Celebrated German architect and landscape-painter (1781–1841).

14 **Castle Prediama, at Crein, 12 hours from Triest (1816).**

Drawn from nature, with the pen, on stone. Lithographic print by Fr. Klinsmann, Berlin.

VERNET, Horace.

French military painter of note (1789–1863). One of the very earliest of artist-lithographers. In his work on the stone he depicted familiar and humorous scenes in military life with a light and lively touch. After some years he abandoned the pale manner for a heavier crayonage, of which "Les Forçats" is a noteworthy example.

A "Catalogue de l'œuvre lithographique de M. J. E. Horace Vernet," by Bruzard, was issued at Paris in 1826; Beraldi finds it incomplete and unclassified.

15 **Lancer (1816).**

Lithographed by G. Engelmann. Called by Beraldi (who names Lasteyrie as the printer!) the "veritable starting-point of painter-lithography."

16 **African hunter (1818).**

Unusually careful, effective, and elaborate in execution.

17 **À la grâce de Dieu: Hussar embracing a girl.**

Lithographic printing establishment of C. de Lasteyrie, Rue du four. St. Germain, No. 34.

ENGELMANN, Godefroy (Gottfried).

Born at Mulhouse, 1788, died in Paris, 1839. Studied under Regnault. Went to Munich to gain a knowledge of the technique of lithography from the inventor and under the direction of Ch. von Mann-

lich, and followed Lasteyrie in introducing this new art in Paris, where he opened an establishment in 1816. A good draftsman. Issued several manuals on his art. (See the Bibliography.)

18 **Diploma awarded to G. Engelmann, 17th March, 1817, by the Athenée des Arts, for his improvements in the lithographic art. Facsimile of signatures and lithographic study (1817).**

GROS, Baron.

A noted French historical painter (1771–1835). Pupil of David. Executed two lithographs in 1817, "Arabe du desert" and the following:

19 **Mameluke on horseback, with an attendant (1817).**

VIGNERON, Pierre Roch.

French painter (1789–1872). Executed a number of lithographs, portraits, and figure subjects. "Vigneron," says Bouchot, "had adopted the lachrymose and sentimental style which marks the transition between the classicism of David and the romanticism of Delacroix. . . . Later on Vigneron, in his portraits, imitated Grevedon or Devéria."

20 **Portraits of the Vigneron family (1817).**

Lithographed by C. de Lasteyrie. "Very rare, very fine, and very early. A good and curious example of the beginnings of lithography in France."

21 **Portrait of Wilhelmine Schröder-Devrient (about 1840).**

Proof before all letters. With autograph lines of the singer.

OTIS, BASS.

American portrait-painter (1784–1861).

22 **Landscape (1819).**

Supposed to be the earliest lithograph produced in the United States. Drawn and printed by Otis (the stone was brought from Munich), and published in the "Analectic Magazine" for July, 1819 (though the print is dated 1820!). "The print has little resemblance to the modern lithograph, the lines being incised or corroded, and therefore it has more the character of a coarse etching, but it is interesting in the history of the art."

AUBRY-LECOMTE.

French lithographer (1797–1858). Called the prince of lithographers. Devoted himself mainly to the reproduction of paintings by other artists, Prud'hon's work, we are told, being especially well suited to his style and the velvety softness of the lithographic crayon.

23 **Sulmalla. Nina. Comhal. Uthal (1821).**

After Girodet-Trioson. G. Engelmann, lith.

24 **The Italian pilgrim (1838).**

"Aubry-Lecomte, del. J. P. Quénot, direx' Litho. by C. Motte." After Bonnefond. "Is considered one of the most finished and finest pieces among French lithographs."

PROUT, Samuel.

English landscape-painter (1783–1852). Executed many copies for instruction in drawing, and lithographic views of buildings and other archæological monuments.

25 **Part of the church at Arque (1821).**

Printed by C. Hullmandel, London.

GRENIER, François.

French history and genre painter (1793–1867).

26 **Victories and conquests: the French descending the Nile (1821).**

Litho. by C. Motte.

ISABEY, Jean Baptiste.

French painter (1767–1855). One of the earliest painters to practise lithography. His crayon-work was "very vaporous and silvery."

27 **Stairway of the great tower of the Château d'Harcourt (1821).**

G. Engelmann, lith. Interesting on account of the delicate treatment of the two figures (cavalier and lady) on the steps.

EKEMAN-ALLESSON, Lorenz.

Swedish lithographer, (1791–1828). Came to Saxony in his 15th year. The King of Württemberg appointed him professor and director of the newly established lithographic institute at Stuttgart. He issued several books used as copies in schools, and executed faithful reproductions of the works of others.

28 **Landscape (1822).**

Marquard Wocher, inv. Wood interior, with five small human figures. Careful study of large tree in foreground. Published by I. Velten, of Carlsruhe.

HARDING, James Duffield.

English landscape-painter (1798–1863). Promoted lithography, and received two gold medals from the Académie des Beaux-Arts for his drawings on the stone. An artist of amazing facility and dexterity. Published "Sketches at Home and Abroad," 1836 ("printed with two stones in tints"); "The Park and the Forest," 1841 ("a set of beautiful sketches drawn on the stone with a brush instead of the crayon, a plan he devised, and to which he gave the name of 'lithotint'."—"Dictionary of National Biography," London, 1890, vol. xxiv, p. 336), etc.

Dessiné et lithographié par R. P. Bonington. *Imp. lith. de Villain*

No. 35. In original 5 × 8 inches.

29 **Part of Greenwich Hospital from the Ravensborne (published June 1, 1822).**

Drawn from nature and on stone by J. D. Harding; printed by C. Hullmandel, London.

30 **Church of St. Sauveur at Caen (published Aug. 1, 1829).**

After R. P. Bonington.

GÉRICAULT, Théodore.

French painter (1791–1824), one of the masters of the "golden age" of lithography, whose realistic tendencies and reaction against academic art are felt in his works on the stone as well as in his canvases. Drew a noted series for Hullmandel, in London. Two thirds of his eighty lithographs, we are told, are studies of horses. (See Ch. Clément's "Géricault: étude biographique et critique, avec le catalogue raisonné de l'œuvre du maître." 3d edition. Paris, 1879.)

31 **Blacksmith (about 1823).**

Géricault, del. Lith. by Villain. Gihaut, pub.

LÖWSTÄDT, C. T.

Swede.

32 **Portrait of E. Swedenborg (Stockholm, 1823).**

HULLMANDEL, Charles Joseph.

English lithographer, of German parentage (1789–1850). "In 1818," we are told in Bryan's "Dictionary of Painters and Engravers" (new ed., 1886), "he commenced his experiments in lithography, . . . and made many great improvements in the art. To him are due a graduated tint, and the use of white in the high lights; he invented lithotint (I see under Harding, J. D., in this catalogue), and he used the stump on the stone."

33 **Plate XI in his "Art of drawing on stone" (1824), illustrating "Some causes of failure."**

BONINGTON, Richard Parkes.

English painter (1801–28). Although cut off in the flower of his youth, he left some sixty lithographs of the first rank (see A. Bouvenne's "Catalogue de l'œuvre gravé et lithographié de R. P. Bonington"), the most important of which appeared in Baron Taylor's "Voyages pittoresques en France." These exquisitely delicate delineations of architectural monuments, to quote Beraldi, are marked by "such picturesque qualities and so personal a color that they acquire the importance and interest of veritable original compositions."

34 **Rue du gros Horloge, Rouen (1824).**

Lith. by G. Engelmann. Executed for Taylor's work. "Bonington's chef-d'œuvre."—*Beraldi.*

35 **Glenfinlas (1826).**

Printed by Villain. From "Vues pittoresques de l'Écosse" (1826).

KRÜGER, Franz.

Royal Prussian court-painter (1797–1857). Made a specialty of portraits and horses. Known as "Pferde-Krüger," on account of his skill in depicting horses.

36 **Portrait of C. F. Schinkel (1824).**

Lithographic institute of L. Sachse & Co. Published by Gropius Brothers, Berlin.

37 **Military exercises (not dated).**

GOYA Y LUCIENTES, Francisco José de.

Noted Spanish painter (1746–1828), also known as a satirist and caricaturist of very remarkable, though

eccentric, genius. See "Francisco Goya: étude biographique et critique, suivie de l'essai d'un catalogue raisonné de son œuvre gravé et lithographié," by Paul Lefort, 1877.

38 **Spanish diversion (1825).**

Gaulon, lith. Executed at Bordeaux.

CHARLET, Nicolas Toussaint.

Noted French delineator of military subjects (1792–1845). There is much glorification of Napoleon in his numerous drawings, and he excelled in depicting the *vie intime* of the soldier, as also in illustrations of child life. Col. de la Combe prepared a catalogue (Paris, 1856) of his numerous lithographs. (See "Charlet et son œuvre," by A. Dayot, Paris, 1893.)

39 **They are the children of France (about 1825).**

Lith. by Villain. Pub. by Gihaut Bros., Paris. Refers to the children of General Foy. Inscription on stone in background reads: "Foy. The grateful fatherland adopts thy children. 1825."

DELACROIX, Eugène.

The lithographic work of this famous painter (1799–1863) shows indeed "what vigor and color the lithographic crayon can acquire in the hand of a master." Granting all that may be said regarding weakness of drawing and conception in lithographs like the "Hamlet" series, for instance, yet in pieces such as those exhibited here he seems to have well nigh exhausted the resources of the stone in the vigorous rendering of shadow and color suggestion.

40 **Macbeth and the witches (1825).**

Executed almost entirely with the scraper on a ground of crayon. Lith. by C. Engelmann.

41 **Lion de l'Atlas (1829).**

42 **Tigre royal (1829).**

Lith. print by H. Gaugain, Paris, 2d state. "Chefs d'œuvre in drawing and in color, the 'Lion' and the 'Tiger' are numbered among the most celebrated examples of lithography."—*Beraldi.*

SUDRE, Jean Pierre.

French artist (1783–1866). His most noted lithographs are those reproducing works by Ingres, which would naturally appeal to one of his classic grain.

43 **The odalisque (1826).**

After Ingres. Lith. print, by Bove, directed by Noël ainé & Co.

BOILLY, Louis.

French painter (1761–1845), took up lithography when over fifty, and executed a considerable number of drawings on the stone.

44 **Public festival (1826).**

This curious and interesting plate depicts the degrading effects of the gratuitous distribution of wine to the people, on the occasion of the King's fête.

PEALE, Rembrandt.

American portrait-painter (1778–1860). Paid some attention to lithography. Dunlap quotes Peale thus (vol. ii, p. 57): "I was among the first of the artists who employed this admirable method of multiplying original drawings. My first attempt in New York was a head of Lord Byron, and a female head from a work of Titian. In 1826 I went to Boston and devoted myself for some time to lithographic studies, and executed a number of portraits and other subjects, and finally a large drawing from my portrait of Washington, for which I obtained the silver medal from the Franklin Institute at Philadelphia in 1827. Unfortunately the workmen, by some neglect, destroyed this drawing on the stone when but a few impressions were taken."

No. 57. In original 5 × 6 inches.

45 **Stephen Girard, with facsimile of letter (1826).**

Lithograph of Pendleton.

46 **Washington (copyright secured 1827).**

"Drawn on stone by Rembrandt Peale. Pendleton's lithography, Boston. From the original portrait painted by Rembrandt Peale." A remarkably fine piece of work. Especially noteworthy for its textures and the delicate treatment of the face. Rich, black crayonage in the drapery and stone work.

CHENEY, John.

American engraver (1801–85). Famous for his exquisite line engravings, mainly done for the "Annuals" so popular in the '30's. See S. R. Koehler's "Catalogue of the engraved and lithographed work of John Cheney and Seth Wells Cheney."

47 **Blennerhasset's Island (1828).**

From "The Memorial" (Boston, 1828).

48 **Abbotsford (1828).**

J. Cheney, del. from Dewint. Pendleton, litho.

HESSE, Henri Joseph.

French painter (1780–1849). Drew portraits and drawing-copies on the stone. "His lithographic portraits belong to the best of the series 'Galerie française.'"

49 **Portrait of Benj. West (1828).**

Lith. print by Chabert.

BICHEBOIS, Louis Pierre Alphonse.

French lithographer (born in the year IX, in Paris). Executed many plates for books of travel.

50 **Port of White Hall, Lake Champlain (1828-29).**

Figures by V. Adam. Bove's lith. printing establishment, directed by Noël ainé & Co. A plate from "Itinéraire pittoresque du fleuve Hudson, et des parties latérales de l'Amérique du Nord, d'après les dessins originaux pris sur les lieux par J. Milbert . . . , et lithographiés par Adam, Bichebois [etc.]" (Paris, 1828–29), 2 vols., 4°.— Atlas, F°.

ORLOWSKI, Alexander.

Russian battle-painter, of Polish birth (1780–1829, or 1777–1832). Came early to St. Petersburg, and in 1812 was already court painter there.

51 **"Detachment of Cossacks falling on a caravan of Tcherkesses" (St. Petersburg, 1829).**

COLIN, Alexandre Marie.

French painter (1798–1875).

52 **Portrait of R. P. Bonington (1829).**

London, printed by Engelmann, Graf, Coindet & Co. With facsimile of Bonington's signature, and the suggestive quotation:

"Too like the lightning, which doth cease to be,
Ere one can say — It lightens! — *Shakespeare.*"

GUDIN, Théodore.

French marine painter (1802-80). Very popular during the reign of Louis Philippe.

53 **Capt. Aubert, commander, the "Jean Baptiste," of Caen, saving the crew of the American brig "Lydia" (1829).**

T. Gudin, pinx^{t} et lith.

DÉVERIA, Achille.

French painter, son-in-law of the lithographic printer Motte (1800–57). A lithographer of the first rank, an exceedingly prolific artist, who pro-

No. 15. In original 7 × 8 inches.

Athénée des Arts

Extrait du rapport de ses commissaires

Les talens de M.r Engelmann, le perfectionnemens sensible qu'il a obtenu dans l'Art lithographique, principalement dans le genre de la gravure, et surtout dans celui du crayon : ceux qu'il a introduits dans l'amalgame de sa composition chimique qui fait la base de cette découverte, ainsi que dans le mécanisme de l'impression, ont fait conclure à vos commissaires d'inviter l'Athénée des arts d'accorder à M.r Engelmann une médaille dans sa prochaine séance publique, comme encouragement et récompense dus à ses talens. A Paris ce 10 mars 1817

Ponce Rapporteur

Desaux

Lamare

Miraud

De Monchaux

L'Athénée des Arts, d'après le rapport de ses commissaires

prochaine séance publique comme encouragement et récompense

A Paris ce 17 mars 1817 = Desailly

Pour copie conforme

Berrier

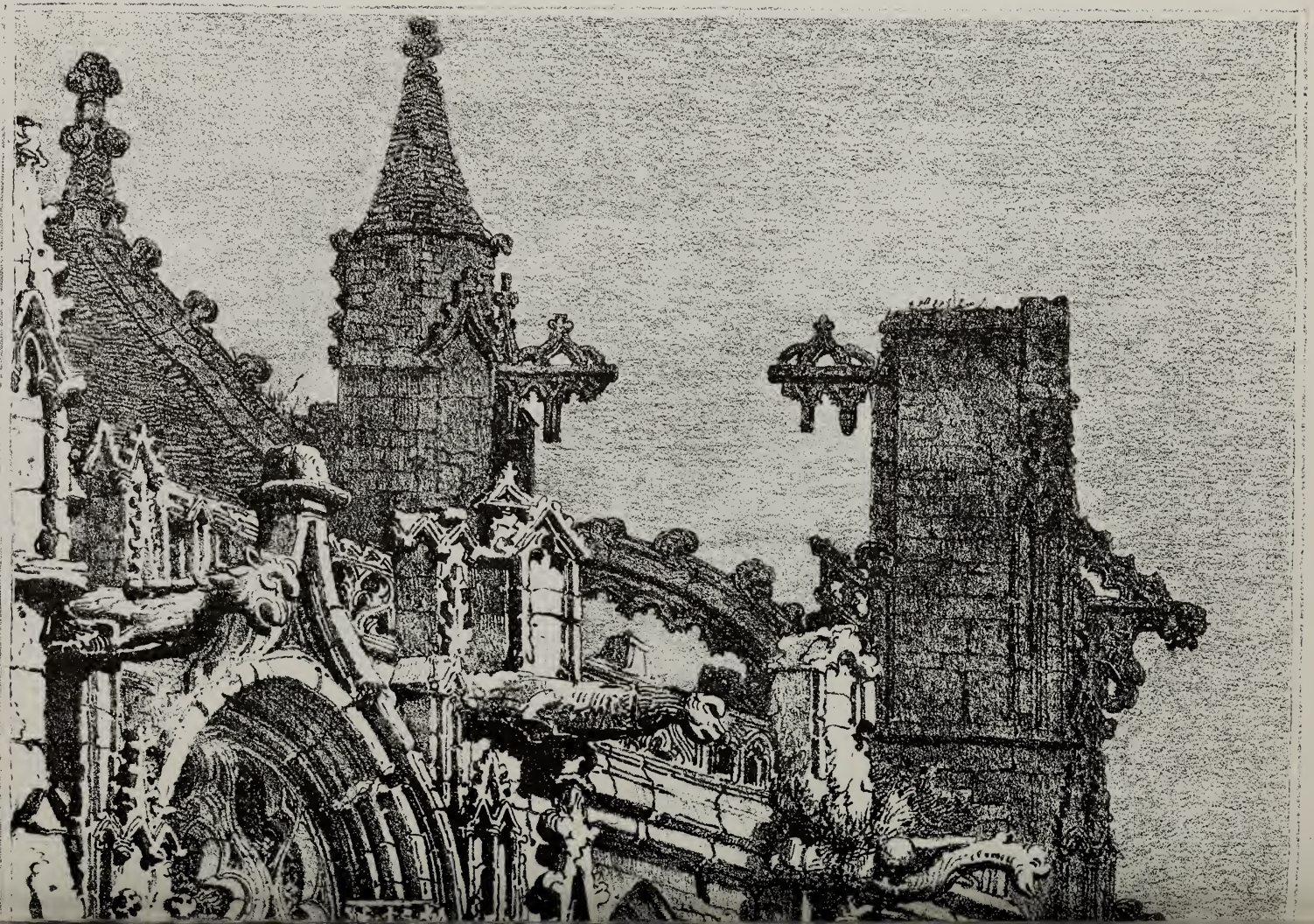
Sécrétaire

Monsieur mon Confrère

Imp. Lithogr. de G. Engelmann rue Cassette N°18 à Paris

No. 18. In original 6 × 11 inches.

No. 22. Full size.



S. Prout Lithog.

Printed by C. Hullmandel.

No. 25. In original 10 × 13 inches.

duced much commercial work not worthy of his powers. Excelled in portraiture, and delineated the woman of the elegant world with virtuosity.

54 **Portrait of Victor Hugo (1829).**

Lithographed by C. Motte.

GREVEDON, Henri.

French portrait-painter and lithographer (1776–1860). Soon devoted himself entirely to lithography, being "accredited and official lithographer" during 1825–45. His very numerous portraits, especially those of women, are careful in execution, and are interesting artistically and as records of the costumes of the time.

55 **Mme. Grevedon, of the Gymnase Dramatique (1830).**

Lithographed by Bichebois ainé, Paris.

DECAMPS, Alexandre Gabriel.

Famous French painter (1803–60). Executed about 100 lithographs (see Adolph Moreau's catalogue, "Decamps et son œuvre," Paris, 1879), many of them masterpieces. He drew exceptional suggestions of color from the stone, as in the following piece, specially referred to by Beraldi:

56 **Children frightened by a watch-dog (from "Sujets de chasse," 1830).**

Lith. and pub. by Gihaut Bros.

57 **Fox-hunter (about 1830).**

Lith. and pub. by Gihaut Bros.

ROBERT, Léopold.

French painter (1794–1835).

58 **The shepherd's repose (1831).**

Lith. by Grégoire & Déneux, pub. by Gihaut Bros.

BELLANGÉ, Hippolyte.

Noted French military painter (1800–66). Most of his nearly 500 lithographs (catalogued by Jules Adeline, in his "Hippolyte Bellangé et son œuvre," Paris, 1880) were executed during the years 1823–34. He is often named with Raffet and Charlet, but though his subjects were similar to theirs, the nature of his work was different; furthermore, these two others, especially Raffet, were practically lithographers, while Bellangé was primarily a painter.

59 **Troops on the march (1832).**

Lith. and pub. by Gihaut Bros. From his "Album lithographique" for 1833.

PENDLETON'S LITHOGRAPHY, Boston.

60 **View of the ear of Dionysius.**
Scenery of Mount Ætna (Boston, 1831).

Two plates from A. Bigelow's "Travels in Malta and Sicily."

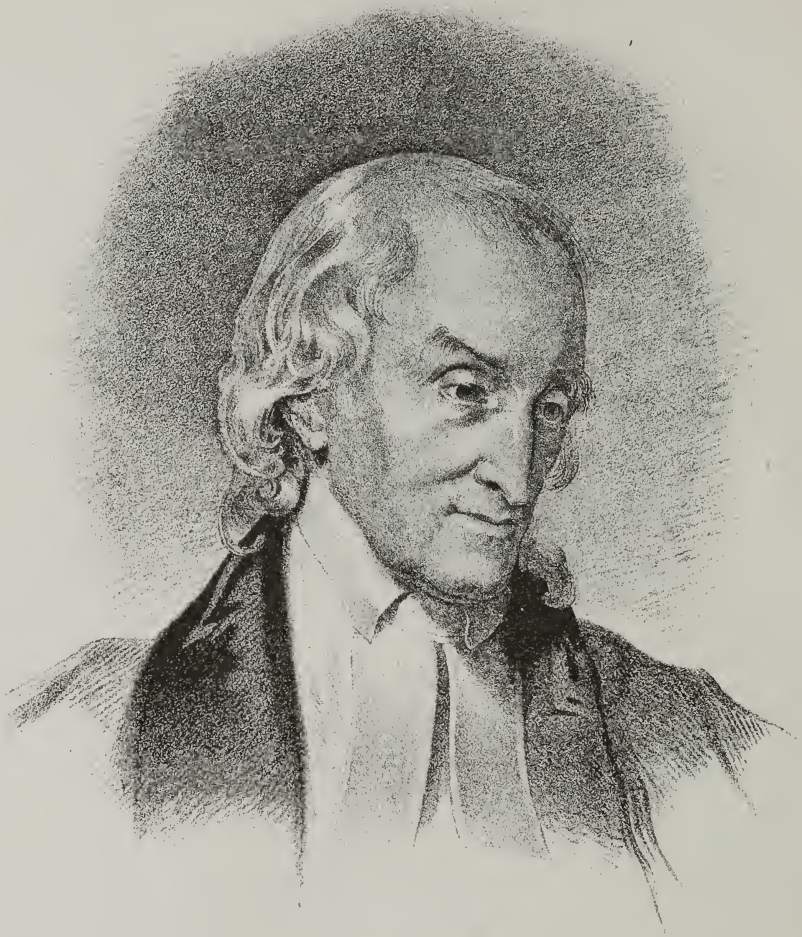
ENDICOTT.

61 **Portrait of Thomas DeWitt, D. D. (183- ?).**

"Waldo and Jewett, pinxt. Litho. of Endicott, 359 Broadway," New York. Wm. Dunlap, in his "History of the . . . Arts of Design" (1834), vol. ii, p. 454, says: "John Crawley, jr., . . . is engaged at Endicott's and Swett's establishment, and I have seen some beautiful specimens of this mode of drawing by him." Possibly the present portrait is one of Crawley's productions.

NOËL, Léon.

French artist (1807–79). Devoted himself to lithography, executing over 1000 pieces, over half of



R^t REV^D WILLIAM WHITE, D. D.

First President of Penn^a Institution for the Deaf & Dumb.

Drawn on Stone by

Albert Newsam,

Late Pupil of the Instit.^n

P. S. Duval's Lith. Philad^a

No. 65. Full size.

them portraits. The latter are of interest mainly as pictorial documents, for he soon grew conventional in style.

62 **Mlle. Juliette (1832).**

Lithographed from nature by Léon Noël. Lith. by Kaeppelin & Co. A penciled note states that the subject is Mme. Drouet, mistress of Victor Hugo. Appeared in "L'Artiste."

NEWSAM, Albert.

American lithographer (1809–64), deaf-mute. In 1827 was placed with Cephas G. Childs, engraver, and partner of Henry Inman in the lithographic business; subsequently, for many years, chief artist in the establishment of P. S. Duval, Philadelphia. Executed numerous likenesses of eminent personages, as well as many contributions to Catlin's "Indian portrait-gallery," and was "a most excellent draftsman of the head." His name is indelibly associated with the rise and progress of the art in America. See J. O. Pyatt's "Memoir of Albert Newsam" (Phila., 1868).

63 **Portrait of W. Rawle (1832).**

"Painted by H. Inman. A. Newson [*sic!*], del. Childs and Inman, lith^s," Phila. One of his most important works. A vigorous drawing, freely handled.

64 **Portrait of Wm. C. Preston (1833?).**

"Painted by S. S. Osgood. A. Newsam, del. Childs and Lehman [*sic!*], lith^r," Phila. Cephas G. Childs (1793–1871) during 1831–35 conducted a lithographic establishment in partnership with Henry Inman the portrait-painter.

65 **Rt. Rev'd William White, D. D. (1843).**

Published in the annual report for 1843 of the Pennsylvania Institution for the Deaf and Dumb. A portrait of the first president drawn by Newsam, "late pupil of the institution." Duval, lith. The bishop saw

Newsam when 11 years old making chalk sketches in the street, and took him to the newly opened institution.

RAFFET, Auguste.

One of the greatest, if not the greatest, of lithographers (1804–60), whose real worth has been fully appreciated only in recent years. His lithographs form a pictorial history and "an imperishable monument in glorification of Napoleon and the French army." The tattered and poorly fed soldier of the republic, the fiercely-mustached *grognard* of the empire, the *militaire* of a later date,—of Constantine, of Sebastopol,—all were delineated by him with a truthful touch as individuals and in masses, large bodies of men being handled with a remarkable combination of detail and breadth. Nay, he has even permitted his fancy to carry him into the unseen world in his depiction of the "Nocturnal Review" of the phantom of the *Grande Armée* by its "Little Corporal." "Raffet," says Beraldi, "revolutionized the painting of battles." He continues, "Armies have a soul: Raffet saw this and expressed it." He was an honest, earnest worker, with talent of a very high order, and posterity has honored him—as it had Senefelder—by the erection of a monument (in Paris). See H. Giacomelli's "Raffet: son œuvre lithographique et ses eaux-fortes" (Paris, 1862); and A. Bry's "Raffet, sa vie et ses œuvres" (Paris, 1861; 2d ed., 1864).

66 **Polish infantry marching against the enemy, 1813 (1832).**

Lith. and pub. by Gihaut Bros.

67 **The nocturnal review (from "Album" for 1837).**

68 **Battle of Oued-Alleg (1840).**

MADOU, Jean Baptiste.

Belgian painter (1796–1877). Originally a lithographer, and during 1821–40 issued a number of col-

No. 6

Full size.

lective works, such as "Picturesque Views in Belgium," "Scènes de la vie des peintres de l'école flamande et hollandaise" (1840), etc.

69 **The old beaux (about 1833).**

Printed by Benard.

MAURIN, Nicolas Eustache.

French painter and lithographer (1798 or '99–1850). Mainly occupied with lithography. Specialty: portraits.

70 **Portrait of Giacomo Meyerbeer (about 1833).**

Drawn from nature by Maurin. Lith. by Delpech.

ISABEY, Eugène.

Noted French painter (1804–86). One of the masters of lithography, whose marines are especially noteworthy. "If Bonington had not made his Gros Horloge," says Beraldi, "Isabey would be a lithographer without a rival." The exuberant bravura coloring of his paintings is echoed in the rich tones of his lithographs.

71 **Environs de Dieppe (1833).**

Printed by C. Motte.

72 **Marée basse (1833).**

Printed by C. Motte.

VEITH.

Joh. Philipp Veith (1769–1835), Nagler tells us, "had three sons . . . devoted to art. One . . . lived [in Vienna] as lithographer." Possibly the present artist is the one referred to.

73 **Portrait of Edward of Paris, born 1819, died 1833 (1834?).**

DAUMIER, Honoré.

French caricaturist (1808–79). An artist of undoubted power, whom the somewhat extravagant praise of his enthusiastic French admirers has compared to the greatest painters of all time. His thousands of drawings on the stone will surely transmit his fame with that of Gavarni and the others in his own line. See Arsène Alexandre's "Honoré Daumier, l'homme et l'œuvre" (Paris, 1888).

74 **"Le ventre législatif: aspect des bancs ministériels de la Chambre improstituée de 1834" (1834).**

Eighteenth drawing of the "Association Mensuelle" (month of January). At Aubert's. Lith. by Becquet. "It has been attempted to describe minutely this admirable chef d'œuvre, . . . but . . . that tells us nothing. The piece must be seen."—*Beraldi.*

75 **"Enfoncé Lafayette! . . . attrapé, mon vieux" (1834).**

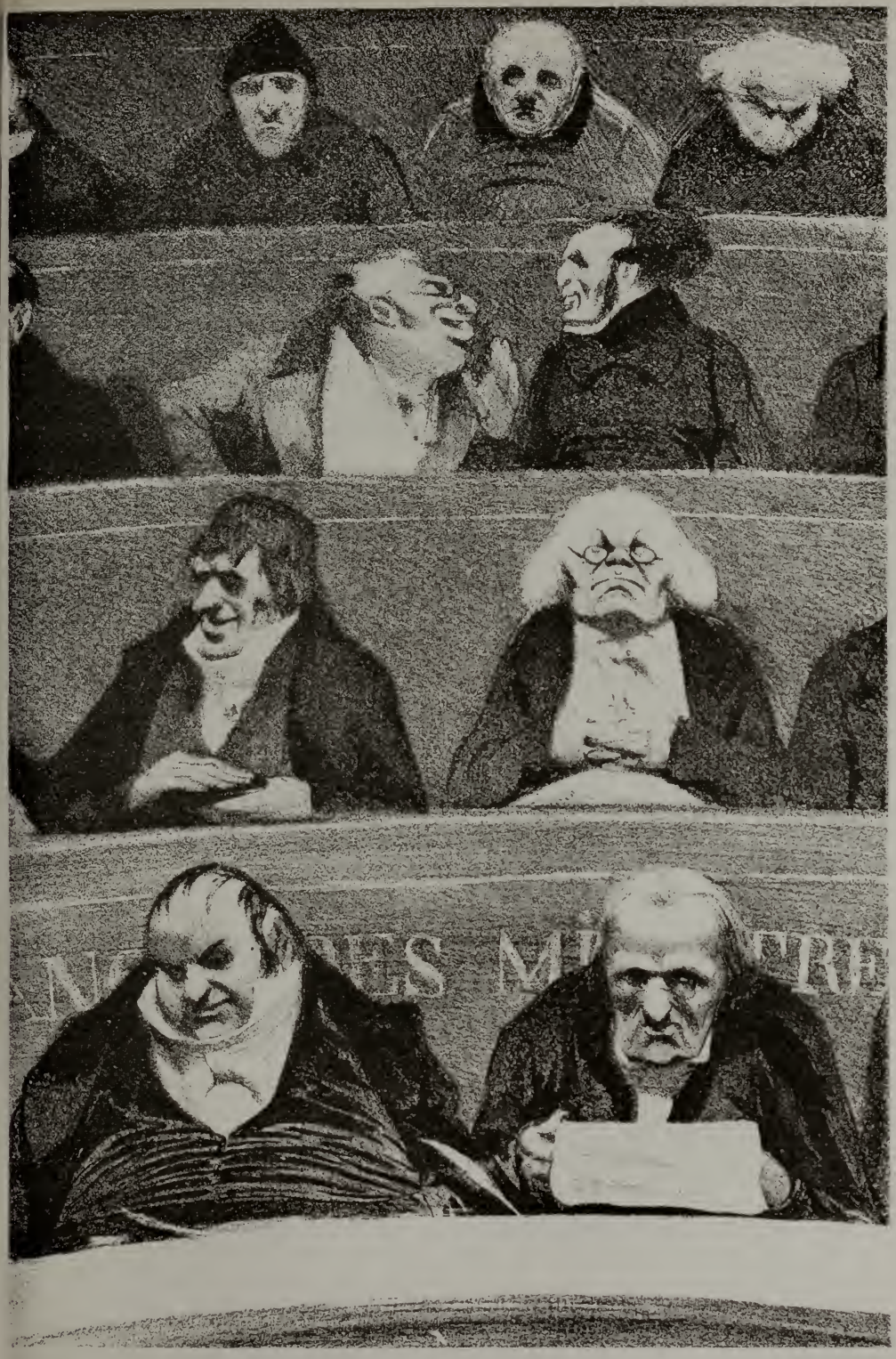
At Aubert's. Lith. by Delaunois. Twenty-first drawing of the "Lithographie mensuelle" (month of May). In the foreground, Louis Philippe, in mourning, is dissimulating his joy. In the background, the hearse of Lafayette, and, on the right, a view of Père Lachaise. "Chef-d'œuvre."—*Beraldi.*

HANFSTAENGL, Franz von.

Bavarian lithographer of note (1804–77). Entered Mitterer's lithographic institute in Munich; in 1834 opened a lithographic atelier (which soon flourished), and published many portraits by himself. During 1835–52 was engaged on reproductions of masterpieces in the Dresden gallery. In 1853 turned his attention to photography.

Portrait of Senefelder (1834).

(See under Senefelder, No. 3.)



No. 74. Center of the group. in original. Full size, 16 × 10 inches.

76 Portrait (1834?).

Military man, facing toward the left; cloak passing over right arm and shoulder and under left arm. Proof before all letters. Careful execution.

77 Gerard Dow's "Writing Master" (1836).

Printed under the direction of, and published by, F. Hanfstaengl. From the "Dresden Gallery" series. A characteristic and delicate example of the best German lithographic reproductive work of the time.

DUPRÉ, Jules.

Famous French landscape-painter (1811–89). Executed seven interesting lithographs for the earlier volumes of "L'Artiste."

78 Banks of the Somme, Picardy (1835?).

From "L'Artiste." Lith. by Benard and Frey.

RUDE, François.

French sculptor (1784–1855).

79 Neapolitan fisherman (1835).

Signed Rude. "Lith. by C. Motte." Beraldi says of this piece: "The little lithographic reproduction of the 'Neapolitan fisherman,' published by 'L'Artiste' in 1835, has been attributed to him. As this lithograph is most delicately crayoned, it was concluded that Rude, at the first effort, attained a better grain than all the professional lithographers. It would be amusing if, after such eulogies, it were simply from the hand of Alophe."

HUET, Paul.

French landscape-painter (1804–69). Like Decamps and others, he drew exceptional effects from that rich gamut of tones that lies between the white

of the paper and the deep, velvety black of the crayon. In such work, fairly palpitating with strong feeling for color, one hardly recognizes the gray crayonage of the earliest lithographs. "The twelve pieces of his album of landscapes (1829) are so many little chefs-d'œuvre," says Beraldi.

80 **Landscape (about 1836?).**

No lettering. No signature. No date.

MENZEL, Adolph.

Noted German painter (b. 1815). The master of lithography in Germany. Richard Graul avows that his memorable efforts on the stone (1851) "not only indicate the highest degree of artistic power of expression in a thoroughly peculiar art-language, but have also remained unsurpassed even in these days of more extended technical ability in lithography."

81 **Frederick William, the great elector, receives the oath of fealty of the Prussian "Landstände," at Königsberg, Oct. 18, 1663 (1836).**

Printed by the Lith. Institute of L. Sachse & Co., through Berndt. A plate from the "Denkwürdigkeiten aus der brandenburgisch-preussischen Geschichte in 16 Blättern, componirt und lithographirt von A. Menzel," published by L. Sachse & Co., Berlin, of which only 12 plates were issued. This work, in its faithful and uncompromising realism, seems akin to the productions of some of the old German masters. Executed with the crayon, and an occasional touch of the scraper. Menzel's first series of lithographs, executed with the pen ("Künstlers Erdenwallen," 1834), the "Denkwürdigkeiten," and the publication from which the following plate is taken, form a continuous illustration of the development of an artist of great power in this special field.

82 **A plate from "Versuche auf Stein mit Pinsel und Schabeisen" (Berlin, 1851).**

Published by Rocca Bros., printed by J. Hesse, Berlin. A veritable virtuoso-production. Done with brush and scraper.

83 **The boy Christ in the Temple (1852).**

Brushed and scraped on the stone by A. Menzel. Printed by J. Hesse, Berlin. A lithograph of the highest interest, and an excellent piece of character-drawing.

ACHENBACH, Oswald.

German landscape-painter (b. 1827). Still living in Düsseldorf.

84 **An Italian autumn evening (1836).**

Painted and drawn on stone by Osw. Achenbach. Published by the Lith. Institute of Arnz & Co., Düsseldorf. Tinted.

DAVID, Jules.

French painter, illustrator, and lithographer. His style is marked by a certain conventional prettiness. "Nothing special to say of him; his work is a diminutive species of that of Victor Adam."—*Beraldi.*

85 **Economy (12th year): "Now, Mama, when I have six francs, will you take them to the savings bank?" (1836).**

Printed by Lemercier, published by Jeannin, Paris. The border by Danjoy. From "Good and Bad Conduct," an *album moral* which won the first prize of 2000 francs, proposed by Benjamin Delessert, president of the Savings Bank of France.

HARDING, George Perfect.

English portrait-painter (d. 1853). Occupied mainly in making water-color copies of historical portraits, and furnishing designs for various historical and antiquarian publications.

86 **William Upcott, Islington, March 27 (1837).**

Portrait of a noted book-lover. "G. P. Harding ad vivum del. et fecit." Day & Haghe, lith^rs to the King. Pub^d April, 1837, by G. P. Harding, Lambeth.

BAUGNIET, Charles.

Belgian artist (1814–?). Lithographed several hundred portraits of prominent people. Worked for 25 years in England; then settled in Paris and devoted himself to painting society pictures well known in this country.

87 **Portrait of Paul Delaroche (Paris, 1837).**

Three-quarter length. A white canvas on an easel back of the figure throws the head into relief.

GAVARNI.

Pseudonym of the French illustrator and caricaturist, Guillaume Sulpice Chevallier (1804–66), who signed his earlier work Hippolyte Chevalier. During 1830–38 he drew fashion-plates, titles, "album-subjects," and the like—very elegant and graceful. Found his true vocation in pictorial satire, but also illustrated much. Handled the lithographic crayon with a sketchy *verve*, a brilliancy, that give to his work on the stone a place among the products of the great masters of the art. Beraldi places the number of his original lithographs at 2700. See "Gavarni: l'homme et l'œuvre," by E. and J. de Goncourt (Paris, 1873).

88 **Much shall be forgiven her, for she has danced much (1838 ?).**

Printed by Bertauts, Paris.

89 **Masked ball (1839 ?).**

90 **Edmond and Jules de Goncourt ("Masques et Visages: Messieurs du Feuilleton;" 1. 1852 or '53 ?).**

ADAM, Victor.

French painter of historical subjects and landscapes (1801–65 or '67). As a lithographer, he

No. 90. In original 6 × 7 inches.

evinced an astonishing fecundity and facility. His work consists mainly of popular historical pictures, studies of animals, intended for drawing-copies, and the like.

91 **Departure from Fontainebleau (about 1838).**

Lithographed by C. Motte.

BODMER, Karl.

Swiss painter and etcher (1809-94). Traveled in North America in 1832–34 with Alexander Maximilian, Prince of Neuwied, whom he accompanied as draftsman. Pictured the forest and its inhabitants in masterly variations. Made four large lithographs of adventures among the Indians, for which his friend and neighbor at Barbizon, J. F. Millet, introduced the figures; he produced many lithographs, and numerous etchings on copper and by the "Comte" process.

92 **Deer on the prairie, evening (about 1838).**

No lettering.

93 **Wood-interior: small figures of hunter and dog. Deer in middle distance (about 1838).**

No lettering. Both done with crayon and scraper.

LEMUD, Aimé de.

French lithographer (1816–86). Not very prolific; his lithographs number but 22. "The painter-like qualities in his lithographs, the subjects chosen, the romantic spirit pervading them, made them calculated to please both artists and public." See "Catalogue de l'œuvre lithographié et gravé de A. de Lemud," by A. Bouvenne (Paris, 1881).

94 **Master Wolfframb (1838).**

Printed by Lemercier, Benard & Co. "Aimé de Lemud . . . attained a certain celebrity in a single day, with a single lithograph. Adjectives fail with which to qualify the success of 'Master Wolfframb,' a success which will remain famous in the annals of prints; it was instantaneous, enormous, prodigious."—*Beraldi*, ix: 119. This, like the following, is executed with the crayon, the scraper being freely used.

95 **The return to France (1841).**

"De Lemude [*sic!*] del[t]" Printed by Lemercier, Benard & Co. The coffin of the emperor, borne by soldiers, and surrounded by specters of the *Grande Armée*, is greeted by the enthusiastic people. "This superb composition, Lemud's masterpiece." —*Beraldi*, ix: 125.

KREINS, Hilaire Antoine.

Flemish landscape-painter and designer (1806–62). Engraver; executed some lithographs.

96 **Flemish wedding in the 17th century (184–?).**

After painting by Henri Leys.

FENDERICH, Charles.

American (?). Executed a number of portraits in the U. S. in 1841.

97 **Portrait of John Tyler, President of the U. S. (1841).**

From life on stone. Pub. by Chas. Fenderich, Washington City, D. C. P. S. Duval's Lith. Press, Phila. Crayon.

PETTENKOFER, August.

Austrian painter (1821–93 or '94). First worked as a designer and lithographer.

98 **The news (about 1843 ?).**

After a water-color by C. Schindler. Lith. by A. Pettenkoffer [*sic!*]. Pub. by Aloys Leykum, Imp.-Roy. Court lithographer. Crayon; scraper used to produce effect of white chalk once so much in vogue. Printed in one tint.

VERBOECKHOVEN, Eugène.

Belgian animal painter (1799–1881). In addition to his numerous paintings, once so popular in the States, he did many etchings and lithographs.

99 **Three dogs beside a stone wall (1844).**

Drawn on stone after nature by Verboeckhoven. Printed and published by Aubert & Co., Paris. Printed in one tint. Numbered "9" in lower margin, center (evidently one of a series).

CALAME, Alexander.

Celebrated Swiss painter (1810–64), "whose lithographed *modèles* of landscape long ruled supreme."

100 **Oaks (London, published 1st January, 1844, by the Anaglyphic Club).**

Lith.-print of Cattier, Paris. Tinted.

101 **Landscape (1850 ?).**

LLANTA, Jacques François Gauderique.

1807–60. Lithographed religious subjects and portraits.

102 **Portrait of Baron Desnoyers (1845).**

After Édouard Dubufe.

EICHENS, Philipp Hermann.

German painter (b. 1812). Worked mostly in Paris. Important in commercial engraving; much employed by Goupil. In 1842 he was awarded a third medal for lithography, in which medium he executed numerous portraits in Germany.

103 **Portrait of himself (1846).**

Printed by L. Sachse & Co., Berlin.

KRIEHUBER, Joseph.

Austrian painter and lithographer (1800–76). His lithographs, mostly portraits, are very numerous, and rank with the best German work. He and Pettenkofer were the masters of original lithography in Austria. (See "Die graphischen Künste," III: 17.)

104 **A morning with Liszt (1846).**

Portraits of Kriehuber, Berlioz, Czerny, Liszt, and Ernst.

105 **Portrait of the artist Kriehuber (1860).**

Drawn on the stone by himself. Printed by Joh. Haller. This proof he presented to N. Sarony, with the signed inscription: "The artist to the artist: souvenir."

JACQUE, Charles.

Noted French painter and etcher (1813–94), celebrated in France and America for his artistic rendering of animal and landscape subjects as also for his hundreds of fine etchings. See "L'œuvre de Ch. Jacque: Catalogue de ses eaux-fortes et pointes-sèches," par J. J. Guiffrey (Paris, 1866).

106 **The fisherman, rainy weather (1847 ?).**

"Souvenirs d'artistes," No. 53. Printed by Bertauts, Paris.

No. 107. In original 9 × 5 inches.

107 **Cattle being led to the watering-place (1848 ?).**

Proof before letters.

JULIEN.

French lithographer (b. 1802 ?). Executed principally portraits and drawing-school copies, long accepted as models.

108 **Portrait of Béranger (about 1848 ?).**

"Galerie du Voleur," No. 54. Printed by Aubert & Co.

COLE, Thomas.

American painter (1801–48).

109 **The Good Shepherd (1848).**

Drawn on stone by the late Thos. Cole. "To the artists of America this print is respectfully dedicated by Maria Cole." Published by John P. Ridner, 497 Broadway. Copyrighted 1849.

GALLAIT, Louis.

Belgian painter (1810–87). Quite famous for his paintings of historic subjects.

110 **Family of fisherfolk at Blankenbergh (1848).**

"Gallait, peint et lith." Lith. by Simonau & Toovey.

CHAPLIN, Charles.

French painter (1825–91), well-known by his elegant delineations of women, and salon decorations. The lithographs here exhibited illustrate a phase of his art not familiar to many.

111 **Study of a young woman, nude (1849).**

After "Milet" (J. F. Millet). Bertauts, printer. Autograph signature of Chaplin.

112 **Herdsmen of Cévennes (1850?).**

"Ch. Chaplin, pinx. et lith." Printer, Bertauts, Paris. From "L'Artiste." Salon of 1850.

AVIGNON, F. d'.

French (Franco-American?) artist, engaged by Brady to touch up photographs; was associated with him for a number of years.

113 **Portrait of W. H. Prescott (1850).**

F. d'Avignon, lith. from dag. by Brady. D'Avignon's Press, 323 Broadway. A plate from the "Gallery of Illustrious Americans" (N. Y., 1850). Copyrighted by Brady, d'Avignon & Co.

114 **Portrait of Ralph Izard.**

Proof. No date. Delicate; miniature-like.

BARYE, Antoine Louis.

Celebrated French sculptor (1795–1875), executed some lithographs. His bronzes are as well known and appreciated here as in his own land.

115 **Study of a tiger (1850).**

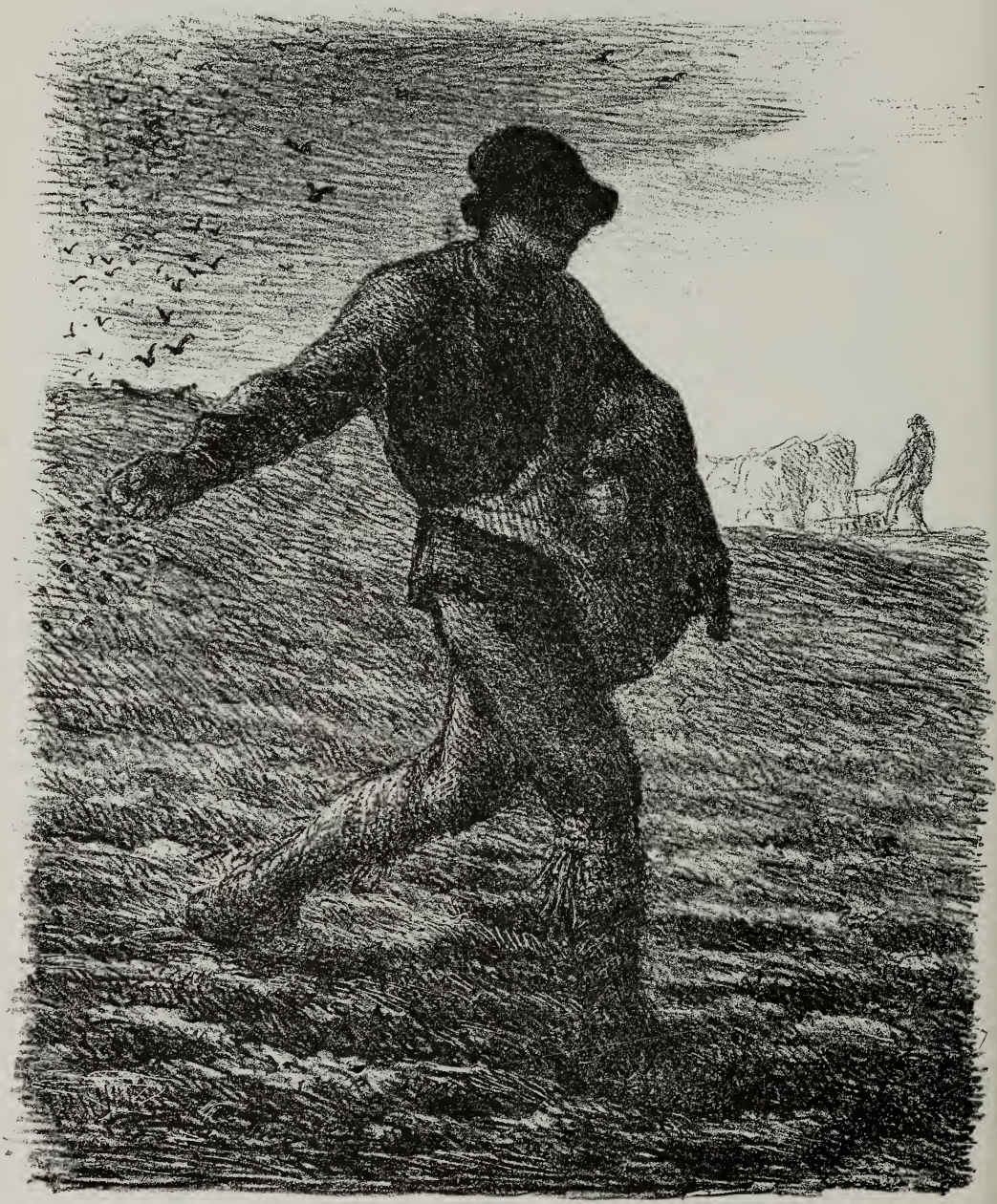
Barrye [*sic!*]. Lith. by Delaunois. "L'Artiste," 1850.

116 **Bear of the Mississippi (1850?).**

Printed by Benard.

MOUILLERON, Adolphe.

French professional lithographer of note (1820–81). Especially successful in his reproductions of paintings



No. 118. In original 5 × 7 inches.

by others. "His lithographs," says Beraldi, "are executed with such brilliant resources that they have the flavor of original pieces."

117 **André Vésale (1851 ?).**

After a painting by E. Hamman. Printed by Bertauts, Paris.

MILLET, Jean François.

French painter of note (1814-75), has left three or four lithographs. See Alfred Lebrun's "Catalogue of the Etchings, Heliographs, Lithographs, and Woodcuts done by J. F. Millet; translated by F. Keppel" (N. Y., 1887).

118 **The sower (1851).**

Done for "L'Artiste," but not published. One proof taken in 1851. The stone was mislaid, and the impressions taken in 1879 show it to be much damaged.

BIDA, Alexandre.

French painter in water-colors, and illustrator (1820–1894). Best known by his many designs (etched by others) for the Bible.

119 **A muezzin (1851).**

A plate from Bida's "L'Orient pittoresque."

DORÉ, Gustave.

Famous French illustrator, painter, and sculptor (1832-83), made his début as a caricaturist and lithographer. The characteristic qualities of this genius are practically the same in all his work, whatever the medium—a Gallic *verve*, ardent imagination, fantastic invention, and astonishing facility and productiveness.

120 **A carnival scene (1852 ?).**

A plate from the "Folies-Gauloises ?"

DEKKER, H. A. C.

Dutch artist.

121 **Poetry (1853).**

After Jos. Israels. Lith. print by J. D. Steuerwald, Amsterdam.

SOULANGE-TEISSIER, Louis Emmanuel.

French reproductive lithographer of great repute (b. 1814). "Has been principally the interpreter of Rosa Bonheur."

122 **The charcoal-burners (pub. 1st Oct., 1854).**

After Rosa Bonheur. Print by Lemercier. Crayon; scraper used, giving the familiar chalky effect.

HERVIER, Adolphe.

French landscape-painter and etcher (1821–79). Pupil of Eug. Isabey, by whom he was influenced. His lithographs in crayon or wash are not without interest.

123 **Old woman and pig (1854).**

Printed by A.^e^ Bry, Paris. Lettered "Hervier 4"; probably a plate from his album, "Lithographies artistiques." Crayon-drawing.

BRESDIN, Rodolphe.

French artist (1822–85), known as "Chien-Caillou." Said to have been very poor. Described by Champfleury, in "Chien-Caillou," (1886). Catalogue of his work by A. Bouvenne. Work mostly etched.

124 **The comedy of death (1854).**

Drawn with the pen. Printed by Lemercier, Paris. Autograph signature. The artist revels in a maze of grotesque and fanciful details, a medley of strange beings and forms that seems ludicrous rather than horrible, the product of a somewhat diseased imagination.

125 **The good Samaritan.**

His most important production. Pen-drawing. Printed by Lemercier, Paris.

NANTEUIL, Célestin.

French painter (1813–73), "the romantic illustrator *par excellence*," a "lithographer of the first rank." Executed numerous original and reproductive lithographs for "L'Artiste," Bertauts's publications, etc. See Ph. Burty's "L'Âge du romantisme: Célestin Nanteuil, graveur et peintre" (Paris, 1887).

126 **Cupids guarding the door (1855).**

Printed by Bertauts.

ACHENBACH, Andreas.

German landscape and marine painter (b. 1815). Brother of Oswald, and still living at Düsseldorf.

127 **Coast of Capri (1855).**

Painted and drawn on stone by Achenbach. Published by the Lithographic Institute of Arnz & Co., Düsseldorf. Pen-drawing.

ROPS, Félicien.

Belgian illustrator, lithographer, etcher (b. about 1835?). An artist of *raffinement*, with a peculiar imagination; known to many mainly by his *sujets libres*. Executed some noteworthy lithographs, especially the "Burial in the Walloon Country." "As soon as he became master of the lithograph process," says Beraldi, regretfully, "he entirely abandoned it." Erasthène Ramiro (pseudonym of Eugène Rodrigues) has prepared a "Catalogue descriptif des lithographies de Félicien Rops" (Paris, 1891).

128 **To our subscribers (about 1856).**

A New Year cartoon from the journal "Uylenspiegel" (founded by Rops in Brussels, 1854), giving portraits of the artist and his eleven collaborators.

129 **Waterloo medal (about 1860).**

A satirical print directed against the Empire. Printed in two tints.

FECKERT, Gustav.

One of the best of modern German reproductive lithographers (b. 1820). His works, we are told, "show a high degree of perfection and technical mastery in entering into the spirit as well as the coloristic peculiarities of the original." One of his finest productions is the full-length portrait of M. Ravené, from a painting by Prof. L. Knaus.

130 **Forgetting pain (about 1857 ?).**

After L. Gallait's "Power of Music" or "Bohemian Musicians." Printed by W. Korn, Berlin.

FRÈRE, Édouard.

French genre painter (1819–86). Drew a few lithographs. Very popular as a painter of peasant children.

131 **Boy looking at prints (1857).**

"Éd. Frère, pinx. et lith." Salon of 1857. Printed by Bertauts. Publ. in "L'Artiste" of 1858.

ANASTASI, Auguste.

French landscape-painter (1820–95.) Little known to the present generation, having been blind for about twenty-five years.

132 **Banks of the Meuse, at Zwindrecht, Holland (1857).**

"A. Anastasi, pinx. et lith." Salon of 1857. Bertauts, printer. From "L'Artiste" of 1857.

BOULANGER, Louis.

French (1806–67). "One of the Romantic painters *par excellence*. . . . Left very curious lithographic work . . . of that romanticism which Théophile Gautier called 'hugolâtre and racinophobe.'"—*Beraldi.*

133 **Paganini in prison (186-?).**

Lith. by Lemercier. From "L'Artiste."

DIAZ DE LA PEÑA, Narciso Virgilio.

French painter, of Spanish parentage (1808–76). Did some noteworthy lithographs.

134 **Amorous madmen (1860?).**

Bertauts, printer, Paris. From "L'Artiste."

DUVAL & CO.

A well-known firm of lithographers, for over thirty years in Philadelphia. A. Newsam was the chief artist of the establishment.

135 **Miniature of Washington on ivory (1860).**

After Mrs. Sharpless. Executed for J. J. Smith and J. F. Watson's "American Historical and Literary Curiosities," 2d series (N. Y., 1860).

BRASCASSAT, Jacques Raymond.

French painter (1805-67).

136 **Sheep resting (Oct. 1, 1860).**

Brascassat, pinx. et lith. Printed by Bertauts, Paris. Published by Goupil. No. 4 in "Études des animaux."

SABATIER, Léon.

French artist. From 1827 to 1872 lithographed innumerable "picturesque views" for various books of travel and descriptive works on Paris, the Seine, Constantinople, etc. "As pieces for the portfolio of amateurs," says Beraldi, "we find nothing to note in this inexhaustible production but some 'Marines' lithographed in wash after Isabey and Le Poitevin."

137 **View of Venice (about 1861?).**

After Liem (misprint for Ziem). Printed by Lemercier, Paris. No. 174 of "Les artistes contemporains."

HOMER, Winslow.

American painter in oil and water-colors, and illustrator (b. 1836). Has made etchings and lithographs.

138 **The coffee call (1862?).**

139 **The baggage train (1862?).**

Both from "Campaign Sketches," (1862?) lith. and publ. by L. Prang & Co., Boston. Crayon and scraper. Printed in one tint.

SARONY, Napoleon.

Born in Quebec, 1821, the year of the great Napoleon's death at St. Helena. His father, an old Brunswicker, had fought against the "Little Corporal," but was such an admirer of the great warrior that he named Sarony after him. He was brought to New York when very young. At the age of thirteen he found his first employment with the lithographers Risso & Brown; then with Robinson. Before he was of age he was employed by Nathaniel Currier,—afterward the well-known firm of "Currier & Ives,"—with whom he remained several years. On leaving, he established the firm of Sarony & Major. The name of Knapp was soon added. Their business became very large and profitable. Sarony, retiring in

1858, went abroad to study painting, which he had to abandon through the loss of his fortune, and, on the advice of his brother Oliver, then a successful photographer in England, he took up that art and established himself in Birmingham. He returned to New York in 1866, since which time his career has been manifest.

140 **Portrait of Napoleon Sarony (1863).**

Drawn by himself on a lithographic stone *which has never been printed from*, and is most interesting on that account.

MANET, Édouard.

French founder of the "impressionist" school of painting (1832–83). His lithographs are of but slight artistic interest, apart from the personality of their author. See Edmund Bazire's "Manet" (Paris, 1884).

141 **Title of "Plainte moresque," a piece of music for the guitar, by J. Bosch (about 1863?).**

Printed by Lemercier & Co., Paris.

142 **The gallery (about 1871?).**

Drawn with the brush.

BARGUE, Charles.

French painter (d. 1883). Began as a lithographer, and in that capacity was awarded medals in 1867 and 1868.

143 **Small street of the port, environs of Morlaix (about 1864).**

After Hervier. Printed by Bertauts, Paris. From "L'Artiste." Crayon-drawing, scraper freely used.

GUY, Seymour Joseph.

American painter (b. in England, 1824).

144 **Certificate of contribution to the Brooklyn and Long Island Fair in aid of the U. S. Sanitary Commission (1864).**

Endicott & Co., lith., 59 Beekman St., N. Y.

GILBERT, Achille.

French painter and engraver (b. 1828). Began to lithograph in 1848 and to etch in 1868, gaining an honorable position in each field.

145 **Maria (1865).**

After Bonnat. Salon of 1865. Printing by Becquet, Paris. A fine, honest bit of crayon-drawing.

BAKER, Joseph E.

American lithographer, employed successively by Bufford and the Forbes Co., two Boston firms of lithographers. Has drawn portraits and theatrical window-posters.

146 **Portrait of Edward Everett (1865).**

After photo. by Black & Case. Lith. and pub. by J. H. Bufford.

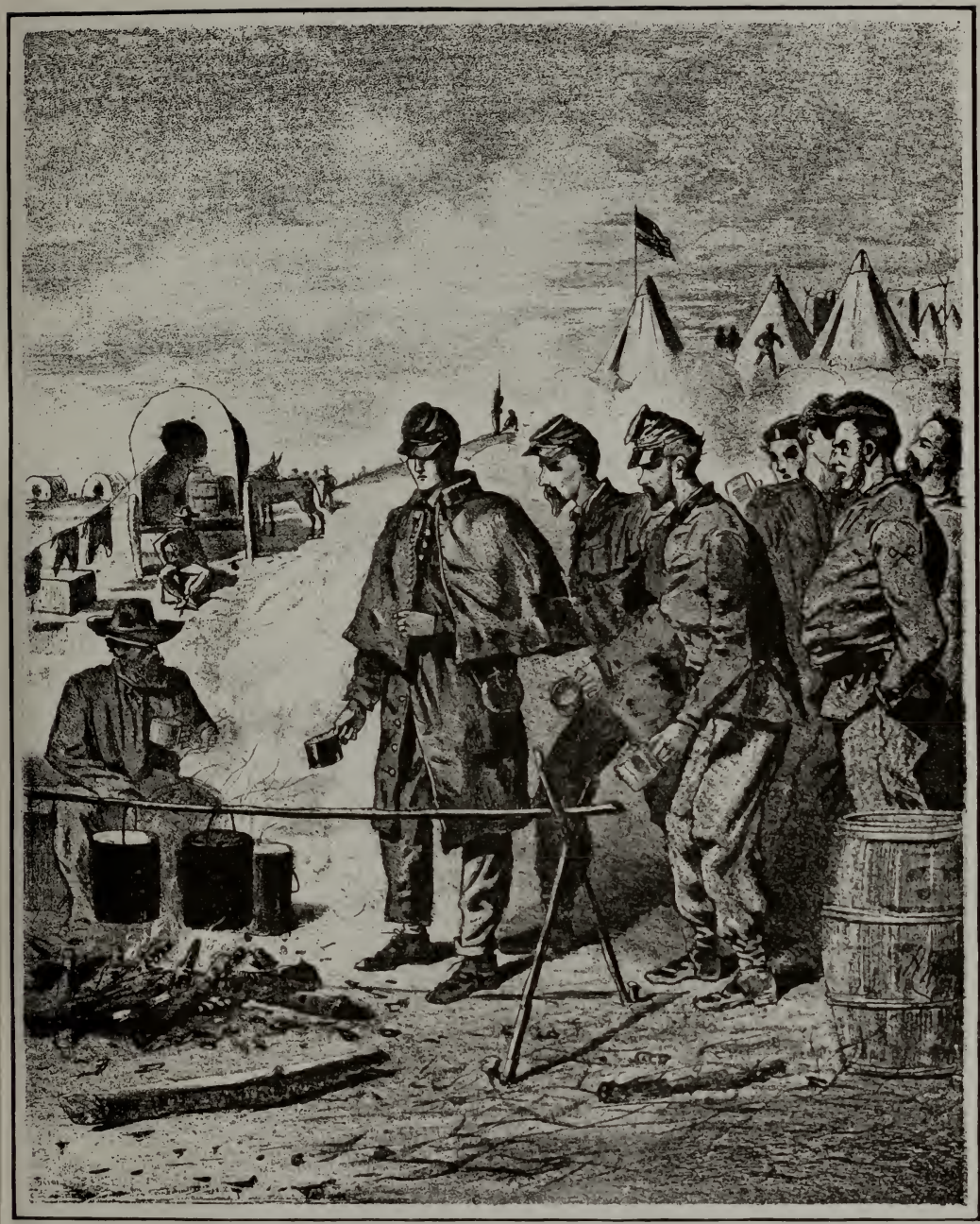
BONHEUR, Rosa.

Noted French animal painter (b. 1822).

147 **Head of lioness, with facsimile of a letter from the artist, the latter dated June 27, 1865.**

148 **Sheep in the fold (about 1866).**

On tinted paper. No lettering. Autograph signature of the artist.



No. 138. In original 8 × 10 inches.

COURBET, Gustave.

French painter (1819–77). Of his few etchings and lithographs, Beraldi says: "All this, notwithstanding the painter's name, is frankly bad." And Bouchot tells us that "Courbet treated lithography as he did painting, with the roughness of a peasant teasing a woman of the world."

149 **The apostle Jean Journet, setting out to conquer universal harmony (about 1866).**

Lith. by Vion.

PIRODON, Eugène Louis.

French painter and lithographer. Executed nearly 600 lithographs, including many reproductions of paintings.

150 **"Victory" (1866).**

Dog and dead hare. After the picture by Troyon. Bertauts, printer, Paris. Published in "L'Artiste," 1866.

FRIZZELL, S. S.

American.

151 **Elaine (1866).**

After W. M. Hunt. Pub. by Hendrickson, Doll & Richards, Boston. Crayon, slight scraping. Soft effect.

VERNIER, Émile.

French lithographer and painter (d. 1884). "Vernier's lithographs," says Beraldi, "at first of a creditable color, finally fell into a uniform and disheartening gray."

152 **The angelus (about 1868?).**

After J. F. Millet. Printed by Lemercier & Co., Paris. Proof before letters.

MORAN, Thomas.

American landscape-painter, etcher, and illustrator (b. in England, 1837).

153 **A wood interior (1868).**

No. 1 of "Studies and Pictures by Thos. Moran." Jas. McGuigan, printer, Phila.

154 **South shore of Lake Superior (1869).**

From a study made in 1859. Only 10 or 12 impressions taken when the stone was accidentally destroyed. A forcible work,—and his best, the artist asserts. Printer as above.

WIANELLI.

Italian artist.

155 **Sepulchre of the Sannazzaro in S. Maria del Parto (about 1869?).**

"Wianelli dis. Forino litog." A good and quite delicate example of Italian work.

BENASSAI, Giuseppe.

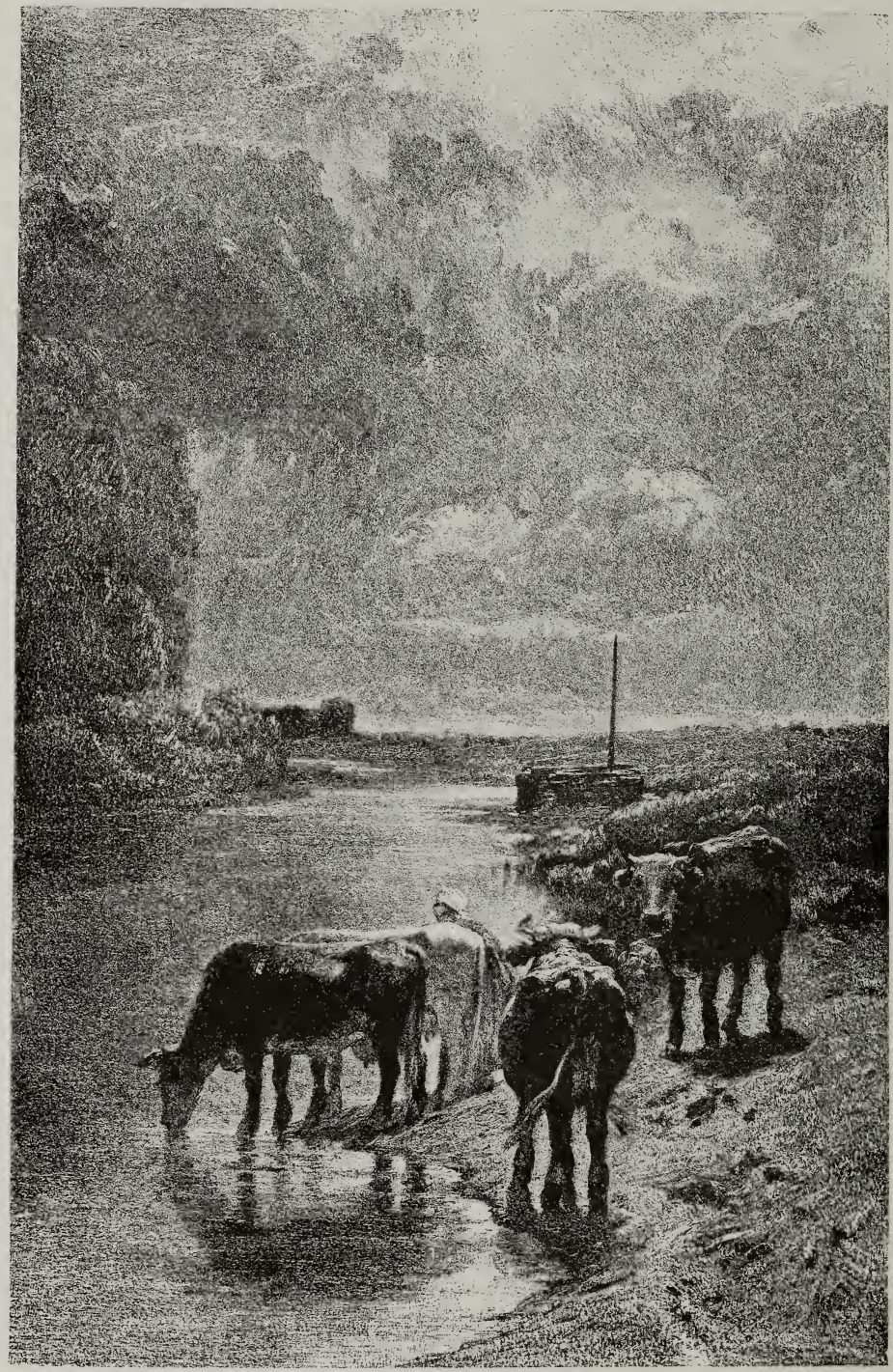
Italian landscape painter (1835–78).

156 **"La quiète." Landscape (1869).**

"Autographic sketch by Giuseppe Benassai, of Reggio, Calabria," after the picture premiated at Florence in 1868. Torino, lith. by F^lli^ Doyen. Pen-drawing, slightly filled in with crayon. A poor specimen of Italian work.

CHAUVEL, Théophile.

French painter-etcher (b. 1831), noted for his reproductive etchings. Executed also a small number of lithographs, which are simply extraordinary in their effective rendering of the brush-work of noted masters.



No. 159. In original 7 × 11 inches.

157 **The storm (1869).**

After Diaz. No lettering. Autograph signature of Chauvel.

158 **On the waves (1872).**

Generally known as "The Phantom Ship." After a pastel by Charles Méryon. 100 impressions by Lemercier & Co., Paris.

159 **Cows at the watering-place (1874).**

After Troyon. Proof before letters. The original picture is in the Walters collection, Baltimore.

DELESSARD, A.

French decorative and landscape painter; worked in New York for some years, then returned to Paris.

160 **Twilight (about 1870 ?).**

A. Delessard, pinxt. and lith. Published by Geo. Ward Nichols, 756 Broadway, N. Y.

RONDEL, Frederic.

Franco-American painter (b. in Paris in 1826); has lived and worked in America since 1855.

161 **Twilight (about 1870 ?).**

After Geo. Inness. Published by Geo. Ward Nichols, 756 Broadway, New York.

SIROUY, Achille.

French lithographer (b. 1834), very skilful.

162 **Miss Meyer (1870).**

After Prud'hon. Printed by Aug. Bry. Proof before letters. Lettering in pencil by Sirouy. ". . . The pieces after Meissonier, Prud'hon, Decamps, and Delacroix give a special importance to Sirouy's work, and place him among the most skilful artists of reproductive lithography."— *Beraldi.*

COLE, Joseph Foxcroft.

American landscape and animal painter (1837–92). Began life as a lithographer in Bufford's establishment, Boston, where Winslow Homer also was engaged at the time, and where Eastman Johnson had been before him. L. Prang & Co. published, in 1870, "Album of American Artists; Part 1: Pastoral subjects, from the paintings of J. Foxcroft Cole. Drawn on stone by the artist." It contained six plates, which, together with his "Pastoral" and "Pastoral, No. 2," are believed to be the only original lithographs executed by him.

163 **Pastoral (about 1870?).**

J. Foxcroft Cole, pinx. and lith. Print by L. Prang & Co. Published by E. A. Doll, Boston.

LEGROS, Alphonse.

French painter and engraver (b. 1837). In England since 1863. A "Catalogue raisonné de l'œuvre gravé et lithographié de M. Alphonse Legros, 1855–1877," by A. P. Malassis and A. W. Thibaudeau, was published in Paris in 1877.

164 **Portrait of Champfleury (1875).**

WHISTLER, James Abbot McNeill.

American-born painter and etcher (b. 1834 or 1836). This well-known, talented, and eccentric artist shows his characteristic qualities in a number of lithographs, most of them quite sketchy. In works like his "Chelsea fish shop" he shows the same lightness of touch and succinctness as in his etchings, yet to the loving student of the products of the golden age of lithography it may still be considered an open question whether the lithographic process is especially well suited to Whistler. However, it is a highly interesting matter to observe artists of modern tendencies striving to express themselves in an art that seemed so well adapted to the artistic needs of the period of the "men of 1830."

165 **The toilet (published 1878).**

Proof before all letters. Crayon, stump, and scraper.

166 **The canal, Vitré.**

Light crayon sketch. Proof before all letters.

RIBOT, Théodule.

French painter (1823–91). "Th. Ribot, sa vie et ses œuvres," is by L. de Fourcaud.

167 **Portrait of his son (1880 ?).**

Crayon and scraper.

FANTIN-LATOUR, Henri.

French painter-lithographer (b. 1836). "An enthusiast in music, he has undertaken to translate into drawings the melodic inspirations of Schumann, Berlioz, Wagner, and Brahms." His vaporous designs are graceful and elegant. See "Les maîtres de la lithographie: Fantin-Latour. Étude, suivie du catalogue de son œuvre," by G. Hédiard (Paris, 1892), and "Un peintre melomane: Fantin-Latour," by R. Bouyer (Paris, 1895).

168 **Frontispiece: the genius of music (1881).**

Winged figure bearing tablet inscribed with the names of Schumann, Berlioz, Wagner, and Brahms. Salon of 1881.

169 **"After the portrait which I made of myself at the age of 17 years. H. Fantin" (1892).**

170 **To Stendhal (1892).**

A winged female figure decorating the tomb of Henri Beyle with flowers. Printed by Lemercier, Paris. These three, like all his lithographs, are done in crayon, freely scraped.

CHARTRAN, Théobald.

French portrait-painter. Visited America in recent years. Executed a series of portraits on stone.

171 **Portrait of Carolus Duran (1885).**

Crayon, with some scraping.

VERGNES, Camille.

French lithographer. Since 1881 has exhibited various reproductions of paintings by contemporary painters, with much success.

172 **Portrait of Léon Cogniet (1886).**

After Bonnat. Proof before letters. Autograph signature. An effective and honest piece of work.

DETAILLE, Édouard.

French painter and illustrator of note (b. 1848).

173 **Sketches of Zouaves, etc. (1886).**

Autograph note: "Trial lithograph, of which twenty impressions were made. Not placed on the market. E. Detaille."

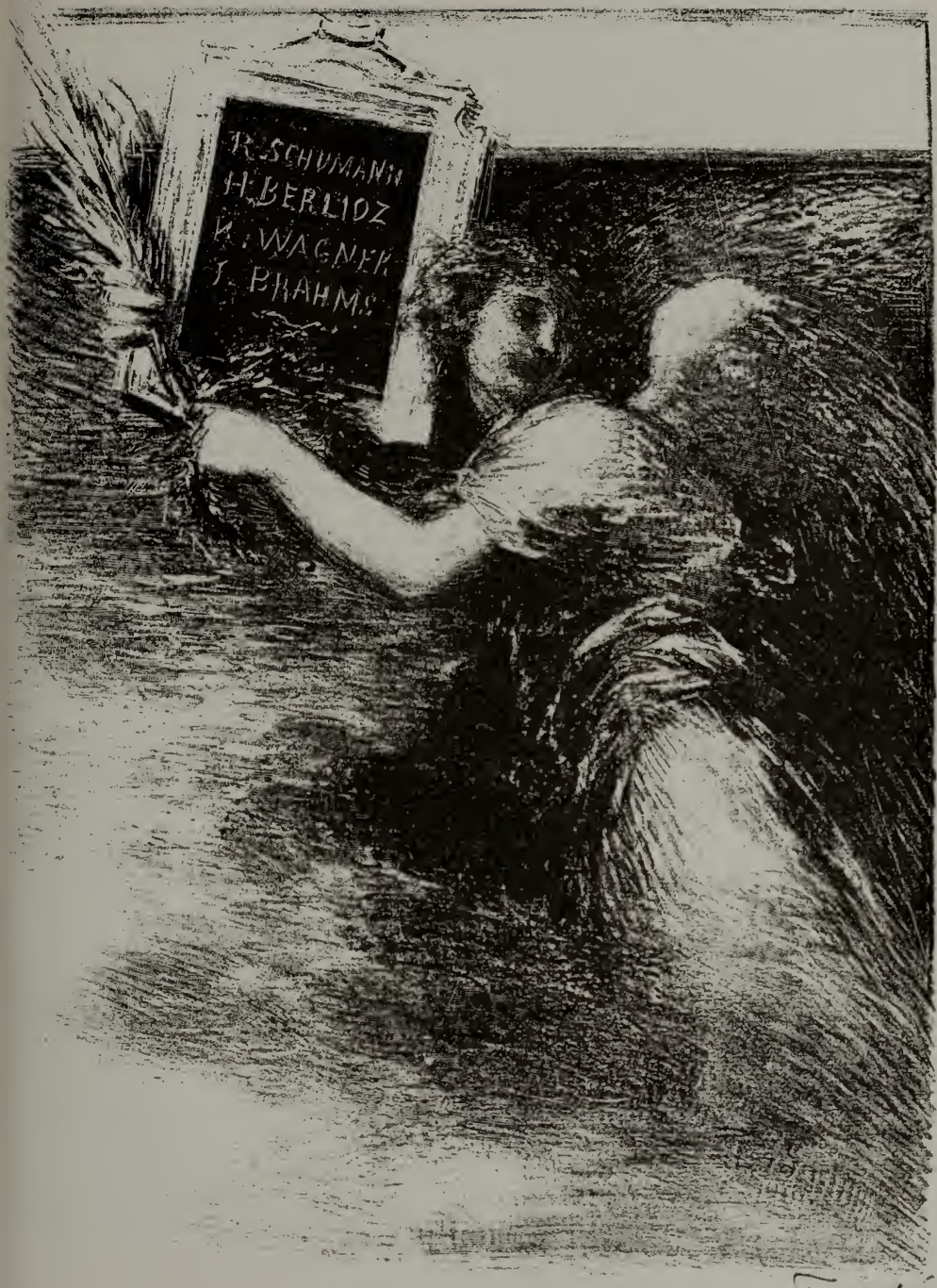
174 **Artilleryman standing guard over a cannon.**

Autograph note: "Separate impression of a lithograph made for a military publication, not to be found, and published for a charity festival. Separate impression, very rare. E. Detaille."

ISRAELS, Josef.

Dutch painter (b. 1824).

175 **Winter, also in life (1890).**



No. 168. In original 8 × 11 inches.

MAUROU, Paul.

French (b. 1848). Has attracted much attention by his large portrait heads, executed in a vigorous and masterly manner, such as his "Mounet-Sully as Hamlet," after J. P. Laurens (1889), gaining a medal for his work.

176 **Thomas of Aquinas (1890).**

After Laurens. Salon of 1891. Proof before all letters. Thirty impressions. Autograph signatures of Laurens and Maurou.

BAUER, M.

Contemporary Dutch artist of advanced tendencies.

177 **The caliph, accompanied by a numerous escort (1891).**

A plate from "La légende de St. Julien l'hospitalier": ten lithographs after Gustave Flaubert (La Haye, 1891), twenty copies only. Vague in drawing, like all his work.

REDON, Odilon.

French artist (b. 1840). A symbolist, whose mystical and fantastic conceptions on stone have found some admirers, but are undecipherable to common mortals. Jules Destrée has compiled a "Catalogue descriptif des lithographies de Redon."

178 **Eyes closed (1891).**

Fifty impressions. "Redon's best piece; it is perfectly comprehensible."—*Beraldi.*

CASSATT, Mary.

American painter and etcher, living in Paris.

179 **Lady in opera-box (1891).**

Autograph note by the artist: ". . . This early and only attempt at lithography. Five proofs, stone effaced. May, 1891." Crayon and scraper.

LUNOIS, Alexandre.

French (b. 1863); has passed at a bound into the very first rank of contemporary lithographers. He juggles with his medium, at times producing an astonishing resemblance to process copies of wash drawings, but in his reproductions of work by Daumier, Ulysse Butin, etc., he suppresses his identity.

180 **Nocturnal adoration of the Holy Sacrament (about 1892).**

Proof before all letters. Six impressions of this state. Autograph signature. Done with brush and scraper.

CHÉRET, Jules.

Noted French designer of posters (b. 1836). His work is marked by *verve*, elegance, a certain French *esprit*, and a maximum of effect with few colors.

181 **A plate from "L'Estampe originale" (1892).**

Printed in brown.

DAGNAN-BOUVERET, Pascal Adolphe Jean.

French painter (b. 1852).

182 **Adoration of the shepherds (1892).**

DILLON, Henri Patrice.

French lithographer, essentially of to-day.

183 **Plate from a series of months (1892).**

Proof without lettering. Signed in pencil.

No. 179. In original 8 × 11 inches.

184 **Landscape, pool in foreground (1893).**

Proof without lettering. Remarque. Crayon and brush were tried on the margin, shown in this impression.

BESNARD, Albert.

French painter, noted for his chromatic vagaries (b. 1849).

185 **Death at the door, surprising a family at table (about 1893).**

From "L'Estampe originale." No lettering.

PUVIS DE CHAVANNES, Pierre.

French decorative painter (b. 1824).

186 **Plate from "L'Estampe originale" (1893).**

Figure of woman, seated, with Phrygian cap. Cliff and view of sea in background. Printed in brown. No lettering.

ROBIDA, Albert.

French draftsman and writer (b. 1848). A "describer of manners" and caricaturist; of a "capricious *verve*, a singular fancy," somewhat bizarre in style, and very prolific.

187 **Old building on a cliff, possibly intended for Mont St. Michel (1893).**

WICKENDEN, Robert J.

American painter, living in France.

188 **The return of the flock (1893).**

Remarque proof, before all letters. Autograph signature.

DESBOUTIN, Marcellin.

French painter-etcher (b. 1822). Has executed genre subjects and many portraits in dry point.

189 **Portrait of himself (about 1894).**

From "Album des peintres-lithographes." No lettering. Loosely handled.

BRACQUEMOND, Félix.

French artist (b. 1833). Began his art-life, when quite young, in a lithographic establishment. Best known as an etcher of great talent and originality.

190 **Nude female, in woods, reaching for fruit hanging over her head (1894).**

Autograph signature. No lettering. Crayon; scraper slightly used.

191 **Female bather (1894).**

Second state. No lettering. Autograph note by the artist: "Lith. sketch, made in order to try the color values which the crayon gives for each color." Crayon; some scraping.

BUHOT, Félix.

French painter and etcher (b. 1847). "Buhot," says Beraldi, "has a note of his own, full of life and very modern."

192 **Jean Buhot (Sat., July 16, 1894).**

Portrait of a boy. As in many of his etchings, the broad margin is filled with sketches and marks. Autograph note by the artist: "Sketch from nature on paper (transferred to stone). 25 impressions (stone destroyed)."

HERKOMER, Hubert.

German painter, composer, etcher, and what not, an artist of much versatility and force. Born 1849 in Munich; lives and works in England.

193 **Spring song (1894).**

One of a small series of illustrations for a musical composition of his own. Crayon and scraper.

GEOFFROY, Jean.

Well-known French painter of child-life (b. 1853).

194 **Heads of two children (1894).**

From the "Album des peintres-lithographes." No lettering. Almost pure crayon-work. Little scraping.

GŒNEUTTE, Norbert.

French painter-etcher of Parisian subjects (1854-94). He had much talent and did numerous etchings and dry points.

195 **Figure of a woman, in hat and cloak (1894).**

First state; 3 impressions. Broad margin on right filled with rough sketches, and marks made in trying the crayon. No lettering.

STORM VAN 'S GRAVESANDE, Charles.

Dutch etcher (b. 1841).

196 **Marine, with small sailing vessels; city in background (1895).**

Autograph signature. Crayon; a few scratches with scraper. While reminding one of the succinctness and simplicity of method in the artist's etchings, this lithograph does not seem to show the same sureness of touch born of absolute familiarity with the medium.

MUYDEN, Evert van.

Born at Rome, of Swiss parents, 1853. Lives in Paris. Noted etcher of animal subjects.

197 **Lion reposing (1895).**

Signed autograph note by the artist: "Only 20 impressions. Stone destroyed." Crayon; touched up with the pen.

198 **Lion attacking buffalo (1895).**

Original lithographic drawing in wash, pen, and crayon, on prepared paper. This drawing, in its present state, may be transferred to a lithographic stone and printed from.

The following numbers have been added since the first edition of this catalogue was printed. And as they are mainly by artists who are already represented and described in the earlier numbers, details are not considered necessary.

MENZEL, A.

199 **The five senses (1835).**

200 **Shooting festival (Certificate of membership in the "Berliner Schiessverein für Officiere," 1839).**

201 **Three plates from "Versuche auf Stein mit Pinsel und Schabeisen" (1851).**

GAVARNI.

202 **Portrait of himself (1854).**

203 **In memoriam (184–).**

204 **Conversation (1858).**

205 **Portrait of Isabey (1854).**

206 **Portrait of Decamps (1858).**

GARNIER, H.

207 **The wreck (after A. Scheffer).**

BOSCH, E.

208 Before the altar (The Hague, 1895).

FANTIN-LATOUR, H.

209 Souvenir of Schumann (1894).
210 Götterdämmerung (1884).

SIROUY, A.

211 Christ in the storm (after Delacroix, 187–).

BARGUE, C.

212 The ball slippers (after Chaplin, 186–).

SANDYS, F.

213 A nightmare: caricatures of Rossetti, Millais, and Hunt (1857).

SIROUY, A.

214 Venus and Adonis (after Prud'hon, 183–).

PILOTELL, *nom de plume* of Labadie (b. 1844).

215 Caricatures of authors (2d Dec., 1868).

CHAUVEL, T.

216 Spring blossoms (after Van Marcke, 1878).

CHAPLIN, C.

217 Architecture (1861).

DAUMIER, H.

218 The liberty of the press (1834).

GAUCI, M.

219 Franklin (1823).

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220 Gillie and deer-hounds (after F. Tayler, 1857).

BODMER, K.

221 Rescue from Indians (figures by Millet).

HOLSWILDER.

222 Church interior, after J. Bosboom (The Hague).

BONINGTON, R. P.

223 Tower at Evreux (1824).

VERNIER, E.

224 Evening (after Corot).

LUNOIS, A.

225 By the Zuyder Zee (1890).

MAURIN, N. E.

226 Napoleon triumphant (after Prud'hon, 1824).

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227 A bull's head (1859).

SOULANGE-TEISSIER, L. E.

228 Portrait of Rosa Bonheur.

CAMIA, L.

229 Statue of Washington (after Crawford, 1844).

ISABEY, E.

230 The gondola (1836).

GUDIN, T.

231 Fishing-boat (1836).
232 A prisoner (1836).

RAFFET, A.

233 "Le bouillon du passage" (183–).

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234 Old house in Brittany.
235 Nocturne.

BOILLY, L.

236 Four views of his portrait (1832).

LUNOIS, A.

237 Peasants fishing (after Butin).

JACQUE, C., and MOUILLERON, A.

238 Spring.

JACOTT, F.

239 The Prodigal Son (after Morot).
240 Nymph and satyr (after Cabanel).

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241 Æsop, after Velasquez (1887).
242 Menippus, after Velasquez (1887).

MAUROU, P.

243 Study head, after Laurens (1892).
244 Mounet-Sully, as Hamlet (1893).

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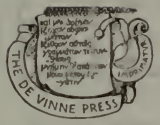

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